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485	• Christmas Song (Eb)	540	Menina Flor (Eb)	604	Turn Out The Stars
492	• Christmas Time Is Here (F)	536	• Quando, Quando (Bb)		You Know I Care (Bb)
492	• Frosty The Snowman (C)	536	Samba de Orfeu (C)		JAZZ EASY
486	• Have Yourself A Merry (C)	538	• Tico Tico (Am)		
485	• I'll Be Home For (C)			614	Bernie's Tune (Dm)
491	• Jingle Bells (G)			611	Dolphin Dance (Eb)
491	• Jinglebell Rock (C)	556	• Always In My Heart (Bb)	613	Doxy (Bb)
490	• Let It Snow (F)	558	• Amapola (Bb)	637	Falling Grace (Ab)
487	• Rudolph (C)	554	• Amor (C)	613	Haunted Ballroom (F)
487	• Santa Claus Is Coming	552	• Begin The Beguine (C)	611	In Your Own Sweet Way (Bb)
489	• Silver Bells (C)	551	• Besame Mucho (Dm)	614	Killer Joe (C)
488	• Sleigh Ride (G)	553	• Green Eyes (Eb)	612	Stolen Moments (Cm)
486	• White Christmas (C)	553	• More (G)	616	Strollin' (Db)
490	• Winter Wonderland (Eb)	555	• Perfidia (C)	613	Sugar (Cm)
	BOSSA NOVA	554	• Poinciana (G)	614	Take Five (Cm)
508	• Black Orpheus (Am)	557	• Softly As In A Morning (Dm)	615	Things Ain't What They (F)
512	• Call Me (Bb)	551	• Spanish Eyes (G)	612	Whisper Not (Cm)
509	• Desafinado (F)	555	• Speak Low (F)	615	• Work Song (Fm)
513	• Dindi (C)	557	Strangers In The Night (F)		
511	• Don't Misunderstand (F)	556	• You Belong To My Heart (Eb)	626	Airegan (Ab)
519	• Estate	558	• Yours (D)	625	Anthropology (Bb)
515	• Felicidade (Cm)			632	Daahoud (Eb)
504	• Gentle Rain (Am)	565	• Cherry Pink And Apple (Eb)	634	Dig (Ab)
501	• Girl From Ipanema (F)	567	• Dansero (F)	630	Four (Eb)
516	• Going Out Of My Head (Bb)	566	• Frenesi (Ab)	635	Groovin' High (Eb)
506	• How Insensitive (Dm)	567	• Never On Sunday (Eb)	633	Half Nelson (C)
520	• If You Never Come To Me (Eb)	565	• Tea For Two (Ab)	639	Impressions (Dm)
510	• Like A Lover (C)			244	Jeanine (Ab)
505	Little Boat (C)	575	• Blue Tango (D)	640	Joshua (Dm)
511	• Look Of Love (Dm)	578	• Jalousie (Bb)	634	Joy Spring (F)
517	Look To The Sky	576	• Kiss Of Fire (Dm)	633	Lady Bird (C)
522	Lujon (Dm)	577	La Cumparsita (Cm)	628	Milestones (Old) (Bb)
518	Man And A Woman, A (C)	577	La Paloma (C)	626	Nardis (Em)
503	• Meditation (C)			637	Nica's Dream (Bbm)
520	• Never Let Me Go (Db)	568	• Blue Tango (D)	631	Night In Tunisia, A (Eb)
514	• No More Blues (Chega De (F)	568	• Jalouse (Bb)	625	Oleo (Bb)
507	O Grande Amor (Am)	568	• Kiss Of Fire (Dm)	630	Ornithology (G)
504	• Once I Loved (F)	568	La Cumparsita (Cm)	628	Quasimodo (Eb)
505	• One-Note Samba (Bb)	568	La Paloma (C)	627	Robbin's Nest (C)
519	• Only Trust Your Heart			353	Scapple From The Apple (F)
506	Pretty World (G)	568	Caravan (Fm)	625	Serpent's Tooth (Bb)
503	• Quiet Nights (C)	568	Morning (Bbm)	639	Seven Steps To Heaven (F)
517	Recado Bossa Nova			639	So What (Dm)
522	Sabor A Mi (Eb)	602	• Blue In Green (Bb)	630	Solar (Cm)
501	• Shadow Of Your Smile (G)	601	Chelsea Bridge (Db)	625	Therne, The (Bb)
518	• So Many Stars (C)	601	Child Is Born, A (Bb)	631	Tune Up (D)
				632	Well You Needn't (F)
					Yardbird Suite (C)

JAZZ MED/UP

244	Bebop (Eb)	689	Armando's Rhumba (Cm)
636	Bolivia (G)	694	Blue Bossa (Cm)
643	Con Alma (E)	691	Ceora (Ab)
643	Confirmation (F)	690	Forest Flower (C)
642	Donna Lee (Ab)	689	Friends (C)
641	Epistrophy (C#)	692	Gaviota (Cm)
614	Giant Steps (B)	691	Gregory Is Here (Bb)
641	I Mean You (F)	686	I Told You So (F)
627	Lazy Bird (G)	688	Liberated Brother (Gm)
626	Moanin' (Fm)	687	Little Sunflower (Dm)
627	Moment's Notice (Eb)	687	Lucky Southern (D)
638	Night Has 1000 Eyes, The (G)	688	Manteca (Bb)
642	Salt Peanuts (F)	694	My Little Suede Shoes (Eb)
629	Serenity (Eb)	693	Pensativa (Gb)
636	Smatter (278)	685	Recordame (Am)
629	Speak No Evil (Cm)	685	Silver's Serenade (Em)
638	This Is New (Cm)	690	Song For My Father (Fm)
629	Witch Hunt (Cm)	687	Song For Strayhorn (Eb)
		686	Spain (D)
		696	St. Thomas (C)
		696	Think On Me (D)
		695	Groove Merchant (Bb)
		695	Mercy, Mercy, Mercy (Bb)
		695	Sidewinder (Eb)

JAZZ BLUES

659	Au Privave (F)	695	Sister Sadie (G)
658	Bessie's Blues (Eb)	696	Watermelon Man (F)
635	Billie's Bounce (F)		
660	Bittersweet (C)		
659	Blue Monk (Bb)		
658	Blue Trane (Cm)		
659	Blues For Alice (F)		
656	Byrdlike (F)		
658	Equinox (Cm)		
657	Gingerbread Boy (Bb)		
655	Isotope (C)		
658	Mr. Sims (C)		
655	Now's The Time (F)		
660	Perhaps (C)		
656	Relaxin' at Camarillo (Bb)		
655	Solid (Bb)		
660	Some Other Blues (F)		
657	Speedball (C)		
659	Straight No Chaser (F)		
655	Tenor Madness (Bb)		
656	Vierd Blues (Bb)		

JAZZ WALTZ

673	Elsa (Eb)
676	How My Heart Sings (C)
674	It's A Raggy Waltz (G)
677	Ju-Ju
677	Night Dreamer (C)
677	Simone (F)
678	Sometime Ago (F)
675	Valse Hot (Ab)
673	Very Early (
675	Waltz For Debby (F)
674	West Coast Blues (Bb)
678	What Was (C)
676	Windows (Bb)

JAZZ LATIN

I LEFT MY HEART IN SAN FRANCISCO

(Tony Bennett) Cross/Cory 54

Verse - Quick Rubato

C-7 F7 D-7 G-7 C-7 F7 B^bA7 A-7^b5 D7^b9 G-7 C7
 The lov-li-ness of Par-is is some-how sad-ly gay. The glo-ry that was Rome was of another

F7 E^b-6 C-7^b5 G-7^b5 G^b9 F/C D7 G-7 C7 F
 day. I've been ter-bly a-lone and for-got-ten in Man-hat-ten, I'm go-ing home to my ci-ty by the bay.

A Set Tempo B^b E^bA7^b11 D-7 D^b7 C-7 G7^b9 ¹C- C-(A7) C-7 F7
 I left my heart _____ in San Fran-cis-co, _____ high on a hill _____ it calls to
 My love waits there _____ in San Fran-cis-co _____ a-bove the

B^bA7 B^b7 C-7 F7 **B** B^bA7 E-7^b5 A7^b9 D-7 C[#]7 D-7 D7
 me. _____ To be where lit-tle cab-le cars _____ climb half-way to the stars, _____ the morn-ing

G-7 D^b7 C7 C-7 B^b7 C-7 F7 ²C-7 F7 F/E^b A-7/D
 fog _____ may chill the air, I don't care. My love waits blue _____ and win-dy sea _____

D7 **C** G+7 D- G7 C7 G-7 C7 C-7 F7 B^b
 When I come home to you San Fran-cis-co your gold-en sun will shine on me.

MOONLIGHT SERENADE

Glenn Miller 1939

A F6 A^b7 G-7 C7 C+ F
 F/E A-7^b5 E^b D7 G- F G^o D- G- G^o G-
 C7 C+ ¹F D7^b9 G-7 C7 ²F F7 B^b B^b E-7 A7
 Fine A-7^b5 D7^b9 B-7^b5 E7 B-7^b5 E7 A-7^b5 D7 G-7 C7^b9 D.C. al Fine

MISTY

Erroll Garner/Johny Burke 1954

A

E♭Δ7 B♭-7 E♭7 A♭Δ7 A♭-7 D♭7

Look at me, I'm as helpless as a kitten up a tree, and I feel like I'm clinging to a cloud; I walk my way, and a thousand violins begin to play, or it might be the sound of your hello, that on my own, would I wander thru this wonderland alone, never knowing my right foot from my left, my

E♭Δ7 C-7 F-7 B♭7⁹ 1. G-7 C9 F-7 B♭7⁹

can't understand, I get misty just holding your hand. Walk my
music I hear, I get misty the moment you're
hat from my glove, I get misty and too much in love.

2. E♭ A♭6 E♭ B♭-7 E♭7⁹ A♭Δ7

near. You can say that you're leading me on, but it's just what I want you to do.

A♭6 A-7 D7 C-7 F7 G-7⁹ C7⁹ F-7 B♭7

Don't you notice how helplessly I'm lost, that's why I'm following you. D.C. al 2nd End On my

GEORGIA

Hoagy Carmichael/Stuart Gorrell 1930

A

F E-7⁹ A7⁹ D-7 D-7/C G7/B B♭-6 FΔ7 D7

Geor-gia, Geor-gia, the whole day through, just an old sweet song keeps
Geor-gia, Geor-gia, a song of you, comes as sweet and clear as
Geor-gia, Geor-gia, no peace I find, just an old sweet song keeps

1. G-7 C7 A-7 A♭7 G-7 C+7 2. G-7 C7 F6

Geor-gia on my mind (Geor-gia on my mind) 2. moon-light through the pines.
3. Geor-gia on my mind.

B

D-7 G-7 D-7 B♭7 D-7 G-7 D-7 G7

Fine Oth-er arms reach out to me, oth-er eyes smile ten-der-ly,
D-7 G-7 D-7 E7 A-7 D7⁹ G-7 C7⁹

still in peace - ful dreams I see the road leads back to you. D.C. al 2nd End Fine

AS TIME GOES BY

Herman Hupfield 1931 (Casablanca)

A

You must re-mem-ber this, a kiss is still a kiss, a sigh is still a sigh; the
when two lov-ers woo, they still say "I love you", on that you can re- ly;
still the same old story, a fight for love and glory, a case of do or die;

F7 F#7 F-7 Bb7b9 1. E♭Δ7 E♭6 E°7 2. E♭ Bb-/F F#7 E♭7/G

fun - da-ment - al things ap - ply as time goes by. And by.
mat - ter what the fu - ture brings as time goes by.
world will al - ways wel - come

B

A♭ G-7b9 C7b9 F-7 A-7b5 D7b9 C/G A♭7/G♭

Moon-light and love songs nev - er out of date, heartsfull of pass - ion, jeal-ous - y and hate; wom-an needs man and

F7 Bb7 E° F-7 Bb7 D.C. al Coda G-7 C7b9 F-7 Bb13 E♭

man must have his mate, that no one can de - ny. It's lov-ers, as time goes by.

TENDERLY

Often played as a waltz

Walter Gross/Jack Lawrence 1946

A

E♭Δ7 A♭7#11 E♭-7

The eve - ning breeze ca - ressed the trees ten - der - ly.
The shore was kissed by sea and mist ten - der - ly.

A♭7 F-9 A♭-6 E♭Δ7

The trem - bling trees em - braced the breeze ten - der - ly.
I can't for - get how two hearts met breath - less - ly.

G-7 C7 1. F-7b5 Bb7 F-7b5 Bb7 B°7 C-7 F7

Then you and I came wan - der-ing by, and lost in a sigh were

F-7 Bb7 2. F-7b5 Bb7 B°7 C-7

we. The shore was arms op - ened wide and closed me in -

F9 F#7 G-7 C+7 F-7 Bb7 E♭6

side, you took my lips, you took my love so ten - der - ly.

4

MY FUNNY VALENTINE

Rodgers/Hart 1937

C- C-(Δ7) C-7 C-6 A♭Δ7 A♭/G F-7 F-/E♭

My fun-ny val - en - tine, sweet com - ic val - en - tine, you make me smile with my

D-7♭5 G7♭9 C- C-(Δ7) C-7 C-6

heart. Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

A♭Δ7 A♭/G F-7 F-/E♭ A♭-6 B♭7♭9 E♭Δ7 F-7 G-7 F-7

yet you're my fav - 'rite work of art. Is your fi - gure less than greek, is your

E♭Δ7 F-7 G-7 F-7 E♭Δ7 G7 C- B♭- A7 A♭Δ7 D-7♭5 G7♭9

mouth a lit - tle weak, when you o - pen it to speak, are you smart? But

C- C-(Δ7) C-7 C-6 A♭Δ7 D-7♭5 G7♭9

don't change a hair for me, not if you care for me, stay fun - ny val - en - tine

C-7 B9 B♭-7 A7 A♭Δ7 F-7 B♭7♭9 E♭

stay, each day is val - en - tine's day.

SUMMERTIME

G. Gershwin/DuBose Heyward 1935

A-6 B-6 A-6 B-6 A-6 B-6 A-6 B-6 D- F

Sum-mer - time. and the liv-in' is ea - sy, fish are jump - in'

One of these morn - in's you goin' to rise up sing - in', then you'll spread your wings

D- E♭ E7 F7 E7 A-6 B-6 A-6 B-6

and the cot - ton is high. Your dad - dy's rich and your mam - my's good

and you'll take to the sky. But till that morn - in' there's a no - thin' can

A-6 B-6 A- D7 C/G A-7 D7 D-7 A-

look - in', so hush lit - tle ba - by don't you cry.

harm you with dad - dy and mam - my stand - in' by.

EMBRACEABLE YOU

Ira/George Gershwin 1930

A G6 B^b7 A-7 D7 F7 E7 A-7
 Em - brace me, my sweet em - brace - a - ble you. Em - brace me,
 I love all the ma - ny charms a - bout you. a - bove all

A-7^bE^b D7^b9 ¹G6 A-7 G/B B7^b13 **B** E- E-7/D C[#]-7^b5 F[#]7^b9
 you ir - re - place - a - ble you. Just one look at you, my heart grew
 I want my

B- B-7/A G[#]-7^b5 G-6 F[#]-7 B7^b9 E-7 A7 D7 B^b7 A-7 A^b7^b11
 tip - sy in me. You and you a - lone bring out the gyp - sy in me.

². G7 A-7 B^b-6 G7/B **C** C6 F[#]-7^b5 B7^b9 E- E-(A7)
 arms a - bout you. Don't be a naugh - ty ba - by, come to pa - pa, come to

E-7 A7 G/D E7^b9 A-7^b5 D7^b9 G6
 pa - pa do. My sweet em - brace - a - ble you.

UNFORGETTABLE

Gordon Irving 1951 (Nat Cole)

A G G6 G^A7 G6 C[#]-7^b5 F[#]7^b9 C C6 C^A7 C6₃
 Un-for - get - ta - ble, that's what you are. Un-for - get - ta - ble, tho' near so
 Un-for - get - ta - ble, in ev - 'ry way. And for e - ver - more that's how you'll

B A⁷ B- C⁷ A^{7/C[#]} ¹F^A7 F-7 B^b7 C B7^b9 E-7 A⁷
 far. Like a song of love that clings to me, how the thought of you does things to me,
 stay.

D9 E^b9 D9 A^b7 ²F^A7 F-6
 nev - er be - fore has some - one been more. That's why dar - ling, it's in - cre - di - ble,

C^A7 B7^b9 E-7 A⁹ D7 D-7 G7 C6 (A-7 D7)
 that some - one so un - for - get - ta - ble, thinks that I am un - for - get - ta - ble too.

STARDUST

Hoagy Carmichael 1929

Verse

C F9 E7

And now the pur - ple dusk of twi - light time, steals a - cross the mea - dows of my
You wan - dered down the lane and far a - way. Leav - ing me a song that will not

A7 D- E- A- 1. B7

heart. High up in the sky the lit - tle stars climb. al - ways re - mind - ing me that
die. Love is now the star - dust of yes - ter - day,

E- F[#] G7 2. G7 C6 C+

we're a - part. the mus - ic of the years gone by. Some-times I
Be -

A

F6 F-6 B^b7[#]II

won - der why I spend the lone - ly night dream - ing of a song. The
side a gar - den wall when stars are bright, you are in my arms. The

C D-7 E-7 A7^{b9} D- A7^{b9} 1. D- D-7^{b9}A^b

me - lo-dy haunts my rever - ie, and I am once a - gain with you. When our
night-en-gale tells his fai - ry tale of par - a - dise, where ros - es

G7 G^o G7 G+ C D-7 E^b7 C/E

love was new, and each kiss an in - spi - ra - tion, but

A-7 D9 A-7 D9 G7 D-7 G7 G+

that was long a - go, now my con - so-la - tion is in the star dust of a song Be -

2. D-7 F6 F-6 C E-/B A- C/G

grew. Tho' I dream in vain, in my heart it will re -

B7/F[#] F7 E7 E^b13 D-7 A7^{b9} D-7 G7 C

main, my star - dust mel - o - dy, the mem - o - ry of love's re - frain.

SEPTEMBER SONG

Kurt Weill 1938

A

C-6 A^b7 C^Δ7 D-7 E-7 A-7

Oh it's a long, long time,
the au-tumn wea-ther,
And these few pre-cious days,
from May to Dec-em-ber,
turns the leaves to flame,
I'll spend with you,

D7 1. D-7^{b5} G7^{b9} C^Δ7 G7sus⁴ C^Δ7 2. D-7^{b5} G7^{b9}

short when you reach Sep-tem-ber.
When the au-tumn time for the wait-ing

C G7sus⁴ C6 **B** F-6 ∕ F#^{b7} ∕ F-6

game. Oh the days dwin-dle down, to a prec-iou-s few, Sep-tem-ber,

F#^{b7} C7/G D.C. al Coda D7sus⁴ D7 D-7^{b5} D^bΔ7 C6

Nov-em-ber, and these few days I'll spend with you.

POLKA DOTS AND MOONBEAMS

Van Heusen/Burke 1940

A

F^Δ7 D-7 G-7 C7 B^b7 A-7 D-7

A coun-try dance was be-ing held in a gar-den, I felt a bump and heard an
The mus-ic start-ed and was I the per-plexed one, I held my breath and said "may
Now in a cot-tage built of li-lacs and laugh-ter I know the mean-ing of the

G-7 E-7 A7 D-7 E^b7 F B^b A-7 A^b-7

"oh, beg your par-don," sud-den-ly I saw Polka Dots and Moon-beams
I have the next one?" In my fright-ened arms Polka Dots and Moon-beams
words "ev-er af-ter," and I'll al-ways see Po-ka Dots and Moon-beams

1. G-7 C7 A-A^b7 G-7 G^b7 2. G-7 C7 F6 E7

all a-round a pug-nosed dream. spark-led on a pug-nosed dream. Fine There were

B

A^Δ7 B^b B-7 E7 A^Δ7 F^b-7 B-7 E7

ques-tions in the eyes of oth-er dan-cers as we float-ed over the floor. There were

A^Δ7 B^b B-7 E7 A7 D7 G-7 C7

ques-tions but my heart knew all the ans-wers, and per-haps a few things more D.C. al 2nd Ending

EVERYTIME WE SAY GOODBYE

Cole Porter 1944

Ev - 'ry time we say good - bye, I die a lit - tle, ev - 'ry time
When you're near there's such an air of spring a - bout it, I can hear

we say good - bye, I won - der why a lit - tle, why the gods a - bove me who
a lark some - where be - gin to

must be in the know, think so lit - tle of me, they al - low you to go -

sing a - bout it. There's no love song fin - er, but how strange the change from
sing a - bout it. There's no love song fin - er, but how strange the change from

ma - jor to mi - nor, ev - 'ry - time we say good - bye.

WE'LL BE TOGETHER AGAIN

Fisher/Laine 1945

No tears, no fears, re - mem - ber there's al - ways to - mor - row, so
Your kiss, your smile, are mem - ries I'll trea - sure for - ev - er, so
Some day, some way, we both have a life - time be - fore us, for

what if we have to part, we'll be to - geth - er a - gain. Your gain. Fine
try think - ing with your heart, bye,

Times when I know you'll be lone - some, times when I know you'll be sad,

don't let temp - ta - tion sur - round you, don't let the blues make you bad. Some
D.C. al 2nd End (Fine)

THE VERY THOUGHT OF YOU

Ray Noble 1934

9

The very thought of you, and I for- get to do the lit-tle or - din - ar - y
 Themere i - dea of you, the long-ing here for you. You'll nev-er know how slow the

B°7 A°/C, F-9 B°9 Bb-7 E°7 G-7!5 C7 F-7 F-7/E°
 things that ev - 'ry - one ought to do. I'm liv - ing in a kind of day-dream, I'm hap - py as a
 mo - ments go 'till I'm near to you. I see your face in ev - 'ry flow - er; your eyes in stars a -

1. D-7!5 G7°9 C-7 F-9 B°9 Bb-7 E°7
 king, and fool - ish tho' it may seem, to me that's ev - 'ry - thing. The mere i -

2. D-7!5 D°7 C-7 F7 Bb-7 E°7!9 A°9
 bove It's just the thought of you, the ve - ry thought of you, my love..

I'M IN THE MOOD FOR LOVE

Jimmy McHugh/Fields 1935

A

C 3 A-7 D-7 G7 D-7 3 G7 C°7 C
 I'm in the mood for love, sim - ply be - cause you're near me.
 Hea - ven is in your eyes, bright as the stars we're un - der.
 If there's a cloud a - bove, if it should rain we'll let it.

E-7 E°7 D-7 G7 D-7 G7 1. C G7sus4 2. C
 Fun - ny, but when you're near me, I'm in the mood for love. Fine
 Oh, is it an - y won - der, I'm in the mood for love.
 But for to - night for - get it, I'm in the mood for

B

D-7 G7 C E-7!5 A7!9 D-7!5 G7!9 C
 Why stop to think of wheth - er, this lit - tle dream might fade.

F#-7!5 B7!9 E-7 A-7 D7 D-7!5 G7!9
 We've put our hearts to - geth - er, now we are one, I'm not a - afraid.

D.C al 2nd ending(Fine)

10

HERE'S THAT RAINY DAY

Johnny Burke/Jimmy Van Heusen 1949

G D/F# B^{flat}7/F E7^{#11} E^{flat}A7 A^{flat}A7 A-7 D7 D7^{b9}

May - be I should have saved those left ov - er dreams, fun-ny but here's that rainy
Where is that worn out wish that I threw a - side, af-ter it brought my lov-er

GΔ7 D-7 G7 1. C-7 F7sus⁴ F9 B^{flat}A7 E^{flat}A7

day. Here's that rain - y day they told me a - bout, and I
near?

A-7 D9 C7^{#11} B+7 E9 A-7 D7^{b9} 2. CΔ7

laughed at the thought that it might turn out this way. Fun - ny how

D9/C B-7 E-7 A13 A-7/D D7 D7^{b9} G6

love be-comes a cold rain - y day, fun - ny that rain - y day is here.

I REMEMBER YOU

Johnny Mercer 1942

A G6 C^{#7}₁₅F^{#7} G6 D-7 G7 CΔ7 C-7 F7

I re-mem-ber you, you're the one who made my dreams come true, a few kiss - es a -
I re-mem-ber you, you're the one who said "I love you too", I do, did - n't you

B-7 B^{flat}7 1. A-7 D7 2. D-7 G7 **B** CΔ7 F^{#7} B7 EΔ7

go. I re - mem - ber too a dis - tant bell,
know?

F^{#7} B7 EΔ7 E-7 A7 DΔ7 A-7 D7 G6

and stars that fell like rain out of the blue. When my life is

C^{#7}₁₅F^{#7} G6 CΔ7 B-7₁₅ E7^{b9} A-7 C-6 F7

through and the an - gels ask me to re - call the thrill of them

GΔ7 E-7 C^{#7}₁₅ C-6 B-7 B^{flat}7^{#11} A-7 D7 G6

all, then I shall tell them I re - mem - ber you.

MY ONE AND ONLY LOVE

Wood/Mellin 1953

A CΔ7 A-7 D-7 G7 G[#]Δ7 A-7 FΔ7

The ve - ry thought of you makes my heart sing like an Ap -ril breeze on the
The sha - dows fall and spread their mis - ty charms, in the hush of light while you're
You fill my ea - ger heart with such de - sire, ev -'ry kiss you give, sets my

E-7 A7sus⁴ A7^{b9} D-7 G7 E/G[#] A-7 D7 D-7 G7

wings of Spring, and you ap - pear in all your splen-dor my one and on - ly
in my arms, I feel your lips so warm and ten - der, my one and on - ly
soul on fire. I give my - self in sweet sur - ren - der,

1. E-7 A7 D-7 G7 2. C6 F[#]-7^{b5} B7 **B** E- C[#]-7^{b5} F[#]-7^{b5} B7^{b9}

love. love. The touch of your hand is like heaven, a
E- C[#]-7^{b5} F[#]-7^{b5} B7^{b9} E- E/D[#] E/D C[#]-7^{b5}

heav-en that I've nev -er known. The blush on your cheeks when ev - er I speak
D-7 A^b7 G7sus⁴ G7 D.C. al Coda D-7 G7^{b9} C6

tells me that you are my own. my one and on - ly love.

THE NEARNESS OF YOU

Hoagy Carmichael/Washington 1937

A FΔ7 C-7 F7 B^bΔ7 B^bΔ7

It's not the pale moon that ex - cites me, that thrills and ex - cites me, oh
It is - n't your sweet con - ver - sa - tion, that brings this sen - sa - tion, oh
I need no lights to en - chant me, if you'll on - ly grant me the

A-7 D7^{b9} G-7 C7 1. A-7 A^b9 G-7 C7sus⁴ 2. F6 E^b9 F

no, it's just the near - ness of you. It is - n't you. when you're in my
no, it's just the near - ness of right to hold you ev - er so

B G-7 C7^{b9} FΔ7 F7sus⁴ C-7 B7 B^bΔ7 E7^{b9} A-7 D7

arms, and I feel you so close to me, all my wild - est dreams come
G-7 D^b7^{#11} C7sus⁴ C7 D.C. al Coda 1. A-7^{b5} E^b7^{#11} D7^{b9} G7sus⁴ G9 G-7 C7^{b9} F6 C7sus⁴ F6

true. I need no tight, and to feel in the night the near - ness of you.

WHAT'S NEW?

Burke/Haggart 1939

A

G^{7b9} C₆ B^{b7} E^{b7} A^{bΔ7} D-7b5 G^{7b9}

What's new? How is the world treat-ing you? You have-n't changed a
 What's new? How did that ro-mance come through? We have-n't met since
 A - dieu, Par- don my ask - ing what's new. Of course you could - n't

C- E^{b7/Bb} A^{bΔ7} G^{7b9} C₆ 1. D-7 G^{7b9} 2. G-7 C^{7b9}

bit, love - ly as e - ver, I must ad - mit. What's new? What's new?
 then, gee but it's nice to see you a - gain. Fine
 know, I have-n't changed, I love you so.

B

F₆ E^{b7} A^{b7} D^{bΔ7} G-7b5 C^{7b9}

Prob - a - bly I'm bor - ing you, but see - ing you is

F- A^{b7/E^bD^{bΔ7}} C^{7b9} F- E^{b7} D-7b5 G^{7b9}

grand and you were sweet to of-fer your hand I un - der - stand. D.C. al Fine

BODY AND SOUL

Hetman/Sour/Eyton/John Green 1930

A

E^b B^{b7b9} E^{b7} D⁹ D^{b6} G^{b7} F⁷ E⁷

My heart is sad and lone - ly, for you I sigh, for you dear on - ly.
 I spend my days in long - ing, and won - dring why it's me you're wrong - ing,
 My life a wreck you're mak - ing, you know I'm yours for just the tak - ing;

E^{b7} E^{b7/D^b} C-7b5 F^{7b9} B^{b7} E^b D⁹ 1. D^b B^{b7b9} 2. D^b A⁷

Why have - n't you seen it? I'm all for you, Bo-dy and Soul. Fine
 I tell you I mean it, I'd glad - ly sur - ren - der

B

D E-7 D/F[#] G-7 C⁷ F^{#-7} B-7 E-7 A⁷ D^{Δ7}

I can't be-lieve it, it's hard to con - ceive it, that you'd turn a - way ro - mance.

D-7 G⁷ E-7 E^{b7} D-7 G⁷ C⁷ B⁷ B^{b7} D.C. al Fine

Are you pre-tend-ing, it looks like the end-ing, un - less I could have one more chance to prove dear,

BUT BEAUTIFUL

Johnny Burke / Jimmy Van Heusen

G6 C7¹¹ B-7^{b5} E7^{b9} A-7 C#-7^{b5} F#7^{b9} B-7 C47

Life is funny or it's sad, or it's quiet or it's mad, it's a good thing or it's
Love is tearful or it's gay, it's a problem or it's play. It's a heart-ache eith-er

B-7^{b5} E7^{b9} A7 E-7/B C-(A7) C#-7^{b5} D7 D/C B-7 E-7

bad, but beau - ti - ful!_____ Beau - ti - ful to take a chance and
way but beau - ti - ful._____ And I'm think - ing if you were mine I'd

¹A-7 D7 G6 B7^{b9} E- E-(A7) E-7 A7 A-7 D7

if you fall you fall. and I'm think - ing I would - n't mind at all._____ Love is

²A-7 B7 E-7 F7 G6 B7 A-7 A7 G6

nev - er let you go, and that would be but beau - ti - ful I know._____

SCOTCH AND SODA

Dave Guard 1959

A

A^bA7 D^b9 E^b6 G-7 C7

Scotch 'n' so - da, mud in your eye, ba - by do I feel high, oh me oh
Dry mar - ti - ni, jig - ger of gin. Oh what a spell you've got me in, oh
All All I need is one of your smiles, sun-shine of your eyes oh me oh my

F7 F-7 B7 \emptyset ¹B^b-7 E^b7 A7 ²E^b7 B^b-7 E^b7 E^b-7

my do I feel high._____ high._____

B

A^bA7 E^b F- B^b7 E^bA7

Peo - ple don't be - lieve me, they say that I'm just brag - gin'._____ But

F9 C-7 F9 C-7 F-7 B7

I could feel the way I do and still be on the wag - on. *D.C. al Coda*

\emptyset G-7 C7 F-7 B^b7 A^b7 E^b

high - er than a kite could fly._____ Give me lov - ing ba - by I feel high._____

14

WHAT ARE YOU DOING THE REST OF YOUR LIFE

Legrande/Bergman 1969

A

A - A-/G[#] A-/G A-/F[#]

What are you doing the rest of your life? _____ North and South and East and
All the sea-sons and the times of your days, _____ all the nick - les and the
Those tom-mor-rowswait - ing deep in your eyes, _____ in a world of love you

FΔ7 E-7 D-7

West of your life, _____ I have on - ly one re - quest for your life,
dimes of your days, _____ let the rea - sons and the rhymes of your days
keep in your eyes, _____ I'll a - wa - ken what's a - sleep in your eyes,

B-7^{b5} 1. E^{7sus4} E7 2. AΔ7

that you spend it all with me. _____ All the sea-sons and the me. _____ I want to
all be - gin and end with it may take a kiss or

B

B-7^{b5} E7 AΔ7 B-7^{b5} E7

see your face in ev'ry kind of light, in fields of dawn and for-ests of the

AΔ7 A♭7 D♭7^{b9} G♭Δ7

night. And when you stand be - fore the can - dles on the cake, Oh let me be the

G-7 C7^{b9} FΔ7

one to hear the si - lent wish you make. Those tom - mor - rows wait - ing

D.C. al Coda

E7sus⁴ E7 F9 B-7^{b5} E7

two. _____ Thru all of my life, _____ Sum - mer, Win - ter, Spring and

FΔ7 F7^{#11} A-/E B-7 E7 A-

Fall of my life, all I ev-er will re - call in my life, is all my life with you.

I ONLY HAVE EYES FOR YOU

Warren/Dublin 1934

A

D-7 A^{b9}₁₃ D-7 G⁷₃ D-7₃ A^{b9}₁₃₃ D-7 G⁺⁷₃

Are the stars out to - night? I don't care if it's clou - dy or bright, cause I
moon may be high, but I can't see a thing in the sky, cause I
here so am I, may - be mill - ions of peo - ple go by, but they

CΔ7 D-7 D^{#7} ¹E-7 F¹³ E-7 A⁷ E^{b7} A^{b7} ²E-7 B^{b9} A¹³ E^{b7}

on - ly have eyes for you dear. The for you.

on - ly have eyes.
all dis - ap - pear from

B

D-7 G⁷ F⁷ E-7 A-7 G-7 C^{b9} F-6 B^{b7} E-7 A-7

I don't know if I'm in a gar - den, or on a crowd-ed a - ve - nue.

E^{b7} A^{b7} *D.C. al Coda* ¹B^{b7}₁₁ A⁷ D-7 D-7^{b5} G^{b9} C

You are view and I on - ly have eyes for you.

THAT'S ALL

Alan Brandt/Bob Haymes 1952

A

B^{bΔ7} C-7 D-7 C-7 F⁷ B^{bΔ7} E^{b9}

I can on - ly give you love that lasts for - ev - er, and the pro-mise to be near each time you
I can on - ly give you coun-try walks in spring-time, and a hand to hold when leaves be - gin to
If you're won - d'ring what I'm ask-ing in re - turn dear, you'll be glad to know that my de-mands are

D-7 G⁷ E-7^{b5} E^{b7} D-7 G^{7 alt} C-7 G^{b9}

call; and the on - ly heart I own, for you and you a - lone that's all, that's
fall; and a love whose burn - ing light will warm the win - ter night, that's all, that's
small; say it's me that you a - dore for now and ev - er - more, that's all, that's

¹C-7 F^{b9} ²B^{b6} **B** F-7 B^{b7} E^{bΔ7} C^{b9} F-7 B^{b7}

all. I can all. There are those, I am sure, who have told you, they would give you the world for a

E^{bΔ7} G-7 C⁷ F^{Δ7} D^{b9} G-7 C⁷ F^{7sus4} F⁷ *D.C. al Fine*

toy. All I have are these arms to en - fold you and a love time can nev - er des - troy, If you're

16

MY SHIP

Kurt Weill/Ira Gershwin 1941

A

F⁶ D7^{b9} G⁹ C7sus⁴ C7 F⁶ D7^{b9} G⁷ C7^{b9}

My ship has sails that are made of silk, the decks are trimmed with gold, and of
My ship's a-glow with a mil-lion pearls, and rub-ies fill each bin. The
I do not care if that day ar-rives, that dream need nev-er be, if the

F6 E^b7 D7^{b9} G-9 E-7^{b5} A7^{b9} 1.D-7 G7 G-7 C7^{b9} 2.D-7 G-7 C7^{b9} F6

jam and spice there's a par-a-dise in the hold. My ship comes in. I can
sun sits high in a saphire sky when my
ship I sing does-n't

B

G-7/C C7 G-7/C C7 G-7 B^b-6 FΔ7 B-7^{b5}E7 A-7 D-7

wait the years till it ap-pears, one fine day one spring. But the pearls and such, they

A- D-7 A-7 D7 G7sus⁴G9 C7sus⁴C7 D.C. al' Code G-7 E-7^{b5}A7^{b9} D-7 C7

won't mean much if there's miss-ing just one thing. I also bring my own true love to

FΔ7F[#]7 G-7 C7 FΔ9 B7^{b11} B^bΔ9 E^b7sus⁴E^b7 A-7 A^b7 D^bΔ7 C7^{b9} F⁶

me, If the ship I sing does-n't also bring my own true love to me.

MOONLIGHT IN VERMONT

Suessdorf/Blackburn 1939

A

E^b6 C-7 F-7 B^b7 E^b6 C-7 D^b7 F-7 B^b7 1.2. E^b F-E7.

Pen-nies in a stream, fall-ing leaves, a sy-ca-more, Moon-light in Ver-mont.
I-cy fin-ger waves, ski trails on a mountain-side, snow-light in Ver-mont.
Ev-ning sum-mer breeze, warb-ling of a mea-dow lark, Moon-light in Ver-

B

A-7 D7 GΔ7 E-7 A-7 A^b7^{b11} GΔ7

Te-le-graph ca-bles, they sing down the high-way and tra-vel each bend in the road.

B^b-7 E^b A^bΔ7 F7^{b9} B^b-7 A^b7^{b11} A^bΔ7 B^b7^{b9} D.C.

Peo-ple who meet in this ro-man-tic set-ting are so hyp-no-tized by the love-ly,

E^b F7 E7 E^b6

mont. You and I and moon-light in Ver-mont.

OVER THE RAINBOW

Harold Arlen/Harburg 1938

A

E♭ C-7 G-7 E♭7 A♭Δ7 D7 G-7 C7¹⁹ F-7 D♭7

Some - where, ov - er the rain - bow, way up high, there's a
 Some - where ov - er the rain - bow, skies are blue,
 Some - where ov - er the rain - bow, blue - birds fly,

E♭Δ7 C7 F7 F-7 B♭7 ^{1.}E♭6 F-7 B♭7¹⁹ ^{2.}E♭6

land that I heard of once in a lul - la - by. *Fine* true. Some -
 dreams that you dare to dream real - ly do come
 ov - er the rain - bow, why then, oh why can't I?

B

E♭ F7 B♭7 E♭6 E7 F7 B♭7

day I'll wish up - on a star and wake up where the clouds are far be - hind me. Where

E♭Δ7 A-7¹⁵ D7¹⁹ G-7 G♭⁷ F-7 B♭7

trou - bles melt like le-mon drops, a - way a - bove the chim - ney tops, that's where you'll find me. *D.C. al Fine*

Tag-Last X only E♭ F7 B♭7 E♭6

If hap - py lit - tle blue-birds fly be - yond the rain - bow, why oh why, can't I?

ONCE IN AWHILE

Green/Edwards 1919

A

E♭ E♭6 E♭Δ7 E♭6 G-7 C9 G-7 C9

Once in a - while will you try to give one lit - tle thought to me?
 Once in a - while, will you dream of the mo - ments I shared with you?
 I know that I'll be con - ten - ted with yes - ter - day's mem - o - ry,

F7 C7 F7 B♭7 ^{1.}G-7 C7 F-7 B♭7 ^{2.}E♭6 A♭7 E♭6 D7

Though some - one else may be near - er your heart. part. In
 Mo - ments be - fore we two drift - ted a while. *Fine*
 know - ing you think of me once in a

B

GΔ7 E-7 A-7 D7 GΔ7 E-7 A-7 D7¹⁹

love's smol - der - ing em - ber, one spark may re - main, if

GΔ7 E-7 A-7 D7¹⁹ G13 C7¹⁹ F-7 B♭7

love still can re - mem - ber, the spark may burn a - gain. *D.C. al 2nd End*

LAURA

D. Raskin 1945

A-7 D^{7b9} G^{Δ7} (C9) G6 (C9) G-7

Lau - ra is the face in the mis - ty light, foot - steps
Lau - ra on the train that is pass - ing through, those eyes,

C^{7b9} F^{Δ7 (Bb13)} F6 (Bb13) 1. F-7 B^{b7sus4} B^{b7b9} 3 E^{Δ7}

that you hear down the hall. The laugh that floats on a sum - mer night,
how fam - il - iar they seem.

A-7^{b5} D7 alt D7 G^{Δ7} B-7 E^{7b9} 2. F-7

that you can nev - er quite re - call. And you see She gave

B^{b7b9} (A-7) (D7) (A^{Δ7}) A-7^{b5} D^{7b9} G^{7sus4} G7 3 C6

D-7^{b5} G^{7b9} 3 C^{Δ7} D-7 E-7

your ver - y first kiss to you, that was Lau - ra, but she's on - ly a dream.

WHAT A DIFFERENCE A DAY MADE

Grever/Adams 1934

G-7 C^{7sus4} 3 F^{Δ7} B^{b9} A-7 A^{b7#11} 3

What a diff - rence a day made, twen - ty-four lit - tle ho - urs, brought the sun and the skies a - bove can't be
What a diff - rence a day makes, there's a rain - bow be - fore me,

G-7 C7 1. F E-7 A^{7sus4} A+7

flow - ers, where there used to be rain. My yes - ter - day was blue dear, to - day I'm part of
stor - my since that mo - ment of

D- D-7 G^{7sus4} G7 C^{7sus4}

you dear, my lone - ly nights are through dear, since you said you were mine.

2. F7 C-7 F7 B-7^{b5} B^{b6}

What a diff - rence a bliss, that thrill - ing kiss. It's hea - ven when you find ro - mance on your

A-7 A^{b7} G-7 C7 F6

me - nu, what a diff - rence a day made, and the dif - rence is you.

DARN THAT DREAM

Van Heusen/De Lange 1939

A

G^Δ7 B_b-7 E_b7 A-7 B_{alt}7 E-7 C[#]-7^{b5} C-6 B-7^{b5} E⁷^{b9}

Darn that dream I dream each night, you say you love me and you hold me tight,
Darn your lips and darn your eyes, they lift me high a - bove the moon - lit skies.
Darn that dream and bless it too, with - out that dream I nev - er would have you.

A-7 C-6 B-7 B_b7^{o7} 1. A-7 A_b7^{#11} G6 D⁷^{b9}

but when I a - wake you're out of sight, oh, darn that dream.
Then I tum - ble out of par - a - dise oh
But it haunts me and it won't come true, oh

2. A-7 A_b7^{#11} G6 B_b7^{b9} **B** E_b6 C-7 F-7 B_b7 G-7 F[#]-7

darn that dream. *Fine* Darn that one-track mind of mine, it can't un - der - stand that

F-7 B_b7^{b9} E_b6 C-7 A-7^{b5} D⁷^{b9} G-7 A-7 D7 E_b9 D⁷^{b9}

you don't care. Just to change the mood I'm in, I'd wel-come a nice old night - mare.

D.C. al 2nd End (Fine)

SKYLARK

Hoagy Carmichael/J. Mercer 1941

A

E_b F-7 G-7 A_bΔ7 E_bΔ7/B_b A⁷^{#11} A_bΔ7 E_b/G

Sky - lark, have you an - y-thing to say to me? Won't you tell me where my
Sky - lark, have you seen a val - ley green with spring where my heart can go a
Sky - lark, I don't know if you can find these things, but my heart is rid - ing

C-7 F7 F-7 B_b7 1. E_b F7^{b9} B_b9

love can be? Is there a mea-dow in the mist where some-one's wait-ing to be kissed?
jour - ney - ing ov - er the sha-dows and the
on the wings, so if you see them an - y

2. E_b B_b+7 E_b6 E_b7 **B** A_bΔ7 A° B_b-7 E_b7

rain, to a blos-somed cov-ered lane? And in your lone - ly flight, have-n't you heard the mus-ic
A_bΔ7 A_b7 G-7^{b5} C7 F- D_b7 B_b-7 E_b+7 A_b6

in the night, won - der - ful mus - ic, faint as a will - 'o - the - wisp, cra - zy as a loon,

G^Δ7 G6 A7 D7 G B_b7_{D.C. al Coda} E_b B_b-7 B_b7_{alt} E_b

sad as a gyp - sy ser-en - ad-ing the moon Oh, where, won't you lead me there?

I CAN'T GET STARTED

Ira Gershwin/Vernon Duke 1935

A

I've flown a-round the world in a plane, I've set-tled re-vo-lu-tions in Spain, the North Pole
A-round a golf course I'm un-der par, and all the mov-ies want me to star, I've got a
In nine-teen twen-ty nine I sold short, in En-gland I'm pre-sent-ed at court, but you've got

CΔ7 A-7 D-9 G7^{b9} 1. B^{b7} A⁹ D⁹ G^{7sus4} 2. C G^{7alt} C FΔ7

I have chart-ed, but can't get start-ed with you. A-round the you. You're so su-

B

preme, ly-rics I write of you, scheme just for the sight of you, dream both day and night of you,
E-7 A9 D7sus4 D7b9 G7sus4 D.C. al Coda CΔ7 Bb7 A+7 D-9 G7sus4 G7b9 C6

and what good does it do? In nine-teen me down-heart-ed'cause I can't get start-ed with you.

THESE FOOLISH THINGS

Strachey/Linck 1935

A

A cig-a-rette that bears a lip-stick's tra-ces, an air-line tick-et to ro-
A tink-ling pia-no in the next a-part-ment, those stum-bling words that told you
The winds of March that make my heart a dan-cer, a te-le-phone that rings but

F9 Bb7 Bb7 E-7b5 1. F9

man-tic pla-ces, and still my heart has wings, these fool-ish things re-mind me of.
what my heart meant, a fair-ground's paint-ed wings, these fool-ish

F-7 Bb7 2. F9 Bb7 E-7b5 A-7b5 D7 G-
you. things re-mind me of you. You came, you saw, you con-quered

C7 BbΔ7 G-7 C7 F7 G-7 C7b9 F-7 Bb7
me, when you did that to me, I knew some-how this had to be. D.C. al Coda

Bb7 Eb9 Ab C7 F9 Bb7 Eb

Oh, how the ghost of you clings, these fool-ish things re-mind me of you.

APRIL IN PARIS

Vernon Duke/Harburg 1932

D-7^{b5} BΔ7 CΔ7 C6 D-7^{b5} A^{b7} G13 CΔ7 B/C C
 A-pril in Par-is, chest-nuts in blos-som, hol-i-day tab-les
 CΔ7 G- G-(Δ7) G-7 G^{b7#11} F6 EΔ7 FΔ7 F6 B-7^{b5} E7^{b9}
 un-der the trees. A-pril in Par-is, this is a feel-ing
 A-7 A-7/G F^{#7b5} B7^{b9} E+7 E7 E-7^{b5} A7^{b9}G
 no one can ev-er re-prise.
 F^{#7b5} F^{o7} C/E E^{b7} D-7 D^{b7} C6 A-7 B-7^{b5} E7^{b9}
 I ne-ver knew the charm of spring, nev-er met it face to face. I ne-ver knew my
 A- A-7/G F^{#7b5} B7^{b9} EΔ7 G7 D-7^{b5} BΔ7 CΔ7 C6
 heart could sing, nev-er missed a warm em-brace; 'till A-pril in Par-is,
 E-7^{b5} B^{b7#11} A13 E^{b7#11} D13 C^{#7} D-7^{b5} G7^{b9} C⁶
 whom can I turn to, what have you done to my heart?

TILL THERE WAS YOU

Meredith Wilson 1950

A E^b E^{o7} F-7 A^{b-6} D^{b7} E^b G^b
 There were bells on the hill, but I never heard them ring-ing, no I never heard them at
 There were birds in the sky, but I never saw them wing-ing, no I never saw them at
 There was love all a-round, but I never heard it sing-ing, no I never heard it at
 F-7 B^{b7^{b9}} 1. E^b E^{o7} F-7 B^{b7} 2. E^b A^b E^{bΔ7} B A^{bΔ7}
 all 'till there was you. There were you. Fine And there was music and
 A^{o7} E^{b6} B7C7 F-7 F7 B^{b7} B^{b7} D.C. al 2nd End
 there were won-der-ful ros-es, they tell me, in sweet fra-grant mea-dows of dawn and dew. There was

MORE THAN YOU KNOW

Rose/Eliscu/Youmans 1929

Verse

C- A-7^{b5} B+7 C- A-7^{b5} A^b7^{#11} G7^{b9}

Wheth-er you are here or yon-der,
E - ven though your friends for - sake you,
wheth-er you are false or true,
e - ven though you don't suc - ceed,

C- B^b-7 E^b7 A^bΔ7 G7^{b9} 1. D-7 A^b7^{#11} G7^{b9} 2. C- A-7^{b5} D-7 pause

wheth-er you re-mainor wan-der, I'm grow-ing fonder of you.
wouldn't I be glad to take you, give you the
break you need.

G+7 % A C6 G+7 G-9 C7^{b9} FΔ7 E-7 A7^{b9} D-7 F-7 B^b7

More than you know, more than you know, man of my heart I love you so, late - ly I
Wheth-er you're right, wheth-er you're wrong, man of my heart I'll string a - long, you need me
Oh how I'd cry, oh how I'd cry, if you got tired and said good - bye, more than I'd

1. D-9 A^b7^{#11} D-9/G G7^{b9} E-7 A7^{b9} D-7 G7 2. E-7 A7^{b9}

find, you're on my mind, more than you know. Wheth-er you're so, more than you'll show, more than you'd

D-7 G7^{b9} C6 F9 C6 F#-7^{b5} B7^{b9} B E- C#-7^{b5} F#-7^{b5} B7^{b9} E-7

Fine ev - er know. Lov-ing you the way that I do, there's noth-ing I can do a - bout it.
ev - er know.

A-7^{b5} D7 GΔ7 E-7 A7sus⁴ A7 D7sus⁴ D7 D-9 G7sus⁴ G+7

Lov-ing may be all you can give, but hon-ey I can't live with - out it. Oh how I

D.S. al 2nd End (Fine)

COME SUNDAY

Duke Ellington 1946

A F7 E^b7^{#11} F7 D+7 G9 C-9

Lord dear Lord a - bove, God Al - might-y, God of love, please look down and

F9 B^b6 E^b6/B^b B^b7 B^b6 B D7 E^b7 D7 G-7

see my peo - ple through. Fine I be-lieve that God put sun and moon up in the

C9 F7 C-7 F7 D7^{#9} G+7 C9 F+7

sky, I don't mind the gray skies, 'cause they're just clouds pass-ing by.

D.C. al Fine

YOU GO TO MY HEAD

Gillespie/Coots 1938

A

E♭Δ7 G-7 A♭-7 D♭7♭9 G♭Δ7 C-7♭5 F-7♭5 B♭7 alt

You go to my head and you linger like as haunting re-fain,
You go to my head like a sip of bur-gun-dy brew,
You go to my head, with a smile that makes my tem-p'ra-ture rise,

E♭-7 C-7♭5 F-7♭5 B♭7 alt E♭Δ7 C-7 1 F-7 E 7♯11 2 B♭-7 A 7

'round in my brain, like the bubbles in a glass of cham-pagne.
mention of you, like the kick-er in a ju-lep or two.
thou-sand Ju-lys, you in-tox-i-cate my

B

A♭6 A○7 E♭Δ7/B♭ G-7 C-7

thrill of the thought that you might give a thought to my plea casts a spell o-ver me. Still I

A-7 D7 B-7 B♭7 A-7 A♭7♯11 G G♭+ F6 E 7♯11 D.C. al Coda

say to my-self "get a hold of your-self, can't you see that it nev-er can be." You

E♭Δ7 C-7 B♭7 E♭7♭9 A♭Δ7 A♭-6 D♭7 E♭Δ7 G-7/D

soul with your eyes. Though I'm cer-tain that this heart of mine has-n't a ghost of a

C-7 A-7♭5 D7 G-7 C7 F-7 B♭7 G♭Δ7 G♭7 F-7 E 7♯11 E♭6

chance in this cra-zzy ro-mance, you go to my head, you go to my head,

DON'T BLAME ME

Fields/McHugh 1932

A

C6 E-7♭5 A7♭9 D-7♭5 G7 C6 D-7♭5 G7

Don't blame me for fall-ing in love with you, I'm un-der your spell, but
Can't you see, when you do the things you do, if I can't con-ceal the
Blame your kiss, as sweet as a kiss can be, and I blame all your charms that

E-7♭5 A7 1. D-7 G+ C6 G7 2. D-7 G7 C6 **B** F Fine

how can I help it, don't blame me. don't blame me. I can't help it

thrill that I'm feel-ing, melt in my arms but

E7 A7 D7 D-7 D-7♭5 G7♭9 D.C. al Fine

if that dog-gone moon a-bove makes me need some-one like you to love.

WHEN SUNNY GETS BLUE

Fisher/Segal 1956

A G-7 C7 B \flat -7 E \flat 7 F Δ 7 G-7

When Sun - ny gets blue, her eyes get gray and cloud - y,
When Sun - ny gets blue, she breathes a sigh of sad - ness,
But mem'ries still fade, and pret - ty dreams will rise up,
then the rain be - gins to like the wind that stirs the
where her oth - er dream fell

A-7 D7 B-7 \flat 5 B \flat -7 E \flat 7 A-7 A \flat -7 D \flat 7

fall. Pit - ter, pat - ter, pit - ter, pat - ter, love is gone so what can mat - ter,
trees. Wind that sets the tree to sway-ing, like some vi - o - lins a - play-ing,
through. Hur - ry new love, hur - ry here to kiss a - way each lone - ly tear, and

G-7 C7 B \flat 7 1. A-7 D7 2. E-7 A 7 \flat 9

no sweet lov - er man comes to call. When dies

B D Δ 7 E-7 F \sharp -7 B E-7 A 7 \flat 9 D Δ 7

Peo-ple used to love to hear her laugh, see her smile, that's how she got her name.

D-7 G+7 C Δ 7 A-7 F Δ 7 D- G7 G-7 C7 D.C. al Coda

Since that sad af - fair, she's lost her smile, changed her style, some-how' she's not the same. But

G-7 C7 alt 3 F Δ 7 Repeat for solos G \flat G-7 G \flat F Δ 7

hold her near when Sun - ny gets blue Last X go on hold her near when Sun - ny gets blue

IN A SENTIMENTAL MOOD

Duke Ellington 1935

A D- D-(Δ 7) D-7 D-6 G- G-(Δ 7) G-7 G-6 A7

D-7 D7 G-7 G \flat 7 \sharp 11 1. F Δ 7 2. F Δ 7 A \flat 7

B D \flat Δ 7 B \flat -7 E \flat -7 A \flat 7 D \flat Δ 7 B \flat 7 3 E \flat 7 3 A \flat 7

D \flat Δ 7 B \flat -7 E \flat -7 A \flat 7 G-7 C7 D.C. al 2nd End (Fine)

GOOD MORNING HEARTACHE

Higginbotham/Drake/Fisher 1945

A

C-7 F G-7

Good morn-ing heart-ache you old gloom-y sight.
Wish I'd for- get you, but you're here to stay.
Good morn-ing heart-ache, here we go a-gain.

A-7b5 E♭7 D7b9 G-7 Bb-6 A-7 A♭-7 ♦

said good-bye last night.
love went a-way.
one who knew me when.

I turned and tossed un-til it seemed you had gone.
Now ev-ry-day I start by say-ing to you,
Might as well get used to you hang-ing a-round,

1. G-7 C-7 F C9 2. G-7 C-7 C7b9 F6

but here you are with the dawn.

Good morn-ing heart-ache, what's new?

B

A+7 D- A+7 DΔ7 G-6 D-7 G7 CΔ7 C7

Stop haunt-ing me now,
can't shake you no-how.

Just leave me a-lone,
I've got those mon-day blues, straight thru sun-day blues.

A♭-7 G♭7 C-7 F7 D.C. al Coda ♦ G-7 G♭7b11 F6

Good morn-ing heart-ache sit down.

GOD BLESS THE CHILD

Herzog Jr/Billie Holiday 1941

E♭Δ7 E♭7 A♭6 E♭Δ7 E♭7 A♭Δ7 B♭-7 E♭ B♭-7 E♭7

Them that's got shall get, them that's not shall lose, so the Bi-bble said, and it still is news.
Yes the strong gets more, while the weak ones fade, emp-ty pock-ets don't ev-er make the grade.

Rich re-la-tions give, crust of bread and such, you can help your-self, but don't take too much.

A♭Δ7 A♭-6 G-7 C7b9 F-7 Bb7 E♭6

Ma-ma may have, pa-pa may have, but God bless the child that's got his own, that's got his own.

Fine

1. F-7 Bb7 2. D-7b5 G7b9 C- C-(Δ7) C-7 C-6 G-7

Yes the Mon-ey, you got lots of friends,
crowd-in' round the door.

When you're gone and spend-in' ends,
they don't come no more.

D-7b5 G7b9 C- C-(Δ7) C-7 C-6 G-7 C7 F-7b5 Bb7b9 D.C. al Fine

MY FOOLISH HEART

Young/Washington 1950

B \flat A7 E \flat A7 D-7 G7 C-7 C-7/B \flat A7sus 4 A7

The night is like a love-ly tune, be-ware my fool-ish heart. How
Her lips are much too close to mine, be-ware my fool-ish heart, but

D-7 D7 \sharp 9 G-7 D \flat 7 1. C-7 C-7 \flat 5 F7 \flat 9

white should the ev-er con-stant moon, take care my fool-ish heart. There's a
our eag-er lips com-bine then

B \flat A7 F-7 B \flat 7 \sharp 9 E \flat A7 A-7 \flat 5 D7 \flat 9

line be-tween love and fas-ci-na-tion that's hard to see on an ev-en-ing such as this, for they

G-7 D7 \sharp 9 G-7 C7 C-7 G+7 C-7 F7

both give the ve-ry same sen-sa-tion when you're lost in the mag-ic of a kiss. Her

²C-7 C-7/B \flat A-7 \flat 5 D7 \flat 9 G-7 E \flat -7 A \flat 7

let the fi-re start. For this time it is-n't fas-ci-na-tion, or a

B \flat A7 E \flat A7 A \flat 7 G7 C-7 G7 C13 C+7 F7sus 4 F7 \flat 9 B \flat A7

dream that will fade and fall a-part, it's love, this time it's love, my fool-ish heart.

SOMEONE TO WATCH OVER ME

George/Ira Gershwin 1926

A E \flat A-7 \flat 5 A \flat E \flat /G G \flat G-7/F E \circ 7

There's a some-bo-dy I'm long-ing to see, I hope that he, turns out to be,
I'm a lit-tle lamb who's lost in the wood, I know I could, al-ways be good,
Won't you tell him please to put on some speed, fol-low my lead, Oh how I need,

F-7 F7/A B \flat /A \flat ¹.G+7 C9 F+7 B \flat 9 ²E \flat A \flat E \flat E \flat 7 **B** A \flat A \flat A \flat A \flat

some-one who'll watch over me. *Fine* Al-though he may not be the
to one who'll watch over me.
some-one to watch over me.

A \circ 7 E \flat /B \flat G7/B C-7 A-7 \flat 5 D7 G7 C9 F9 B \flat 7 \flat 9

man some girls think of as hand-some, to my heart he car-ries the key. *D.C. al 2nd End (Fine)*

IMAGINATION

Van Heusen/Burke 1939

A

E \flat A7 E \circ 7 F-7 B \flat 7 E \flat A7 A \flat D9 G-7 \flat 5 C7

I - ma - gi - na - tion is - fun - ny, it makes a cloud - y day sun - ny,
I - ma - gi - na - tion is - cra - zy, your whole per - spec - tive gets ha - zy,
I - ma - gi - na - tion is - sil - ly, you go a - round wil - ly - nil-- ly,

F- C+7 \emptyset F-7 1. G7 C7 F-7 B \flat 7

makes a bee think of hon - ey, just as I, think of you. I - ma - gi
starts you ask - ing a dai - sy what to do,
for ex - am - ple, I go a - round want - ing

2. E \flat A7 B \flat -7 E \flat 7 **B** A \flat D7 F-7 A-7 D7 G-7

what to do? Have you ev - er felt a gen - tle touch and then a kiss and

E-7 \flat 5 A 7 \flat 9 D-7 G-7 C-7 E7 3 B \flat 7sus4 B \flat +7 D.C. al Coda

then, and then find it's on - ly your i - ma - gi - na - tion a - gain? Oh well, I - ma - gi

\emptyset F-7 B \flat 7 3 G7 D \flat 7 \sharp 11 C7 F-9 B7 \sharp 11 3 B \flat 7sus4 B \flat 7 E \flat 6

go a-round want - ing you and yet I can't i - ma - gine that you want me too

EASY LIVING

Robin/Granger 1937

A

F Δ 7 3 F \sharp 07 G-7 G \sharp 07 A-7 3 F7 B \flat A7 E \flat 7

Liv - ing for you is ea - sy liv - ing. It's ea - sy to live, when you're in love and
I'll nev - er re - gret the years I'm giv - ing, they're ea - sy to give, when you're in love and I'm

F Δ 7 3 D-7 G-7 C7 1. A-7 D7 \flat 9 G-7 C7 \flat 9 2. F B \flat -7 E \flat -7 A \flat 7

I'm so in love, there's noth - ing in life but you. you For

B

D \flat A7 B \flat -7 E \flat -7 3 A \flat 7 3 F-7 B \flat -7 A7 \sharp 11 A \flat 7

you may - be a fool but it's fun, peo - ple say you rule me with

D \flat A7 B \flat -7 3 B \flat -A \flat G-7 \flat 5 C7 3 C/B \flat A-7 \flat 5 D7 \flat 9 G-7 C+7 D.C. al Fine

one wave of your hand, dar - ling it's grand, they just don't un - der - stand.

Repeat 1st verse

I'M GETTING SENTIMENTAL OVER YOU

Bassman 1933

Chords: F⁹, E⁹, E^{b9}, D+7, G⁷, ¹C⁷, FΔ7, C⁷^{b9}, ²G⁷, C⁷, C^{7/E}, F, B-7^{b5}, E⁷, A-7^{b5}, (E^{b7}^{#11}), D⁷, G⁷, ¹G-7, C⁷, F, C⁷, ²G-7, C⁷^{b9}₁₃, F, B^b, F, E⁷, A-, F^{#7}^{b5}, B⁷^{b9}, E⁷, B-7, E⁷, A-7, D⁷^{b9}, G⁷, C⁷, C⁷, F, E⁷, B-7, G⁷, C⁷^{b9}₁₃, F.

Lyrics:

I was just a nother who laughed at romance, I said it was not for me... meant to be.
Then you made your entrance, and right at a glance I knew this was

A: Nev-er thought I'd fall, but now O hear you call, I'm get-tin' sen-ti-
Things you say and do, just thrill me through and through, I'm get-tin' sen-ti-
Won't you please be kind and just make up your mind, that you'll be sweet and

B: men-tal ov-er you, men-tal ov-er you,
I thought I was hap-py, - I could live with-out love,
now I must ad-mit, - love-is all I'm think-ing of.
gentle, be gentle with me, Be cause I'm sen-men-tal ov-er you,

D.S. al Coda

EARLY AUTUMN

Woody Herman/Ralph Burns 1949

Chords: A^b, A, B^b, B, CΔ7, B⁷, B^{bΔ7}, A⁷, A^{bΔ7}, G⁷, ¹CΔ7, E^{b9}, D-9, A^b, A, B^b, B, ²CΔ7, A^{bΔ7}, B^{bΔ7}, CΔ7, D-7, G⁷, CΔ7/E, E^{b7}, D-7, G⁷, CΔ7, C-7, F⁹, A/B^b, B^b, DΔ7, D^{b7}, C⁹, B⁷^{b9}, B^{b7}, A^{b7}, A^{b7}^{b9}, G¹³.

Lyrics:

A: G⁷, ¹CΔ7, E^{b9}, D-9, A^b, A, B^b, B, ²CΔ7, A^{bΔ7}, B^{bΔ7}, CΔ7

B: D-7, G⁷, CΔ7/E, E^{b7}, D-7, G⁷, CΔ7, Fine CΔ7

D.C. al Fine

Johnny Mathis

SMOKE GETS IN YOUR EYES

Jerome Kern/Habach 1933

A

They asked me how I knew my true love was true?
They said some-day you'll find, all who love are blind,
Now laughing friends de - ride-tears- I can - not hide,
I of course re - when your heart's on so I smile and

E♭Δ7/B♭ C-7 F-7 B9 1. G-7 C7 F-7 B♭7 2. E♭6 G-7

plied,something here in - side,- can - not - be de - nied.
fire, you must re - a - lize,-smoke gets-in your eyes.
say, when a lovelyflame dies, smoke gets in your eyes.

B

So I chaffed them and I gay-ly laughed, to think they would doubt my love.
Yet to-day my love has flown a-way, I am with - out- my - love.

D.S. al 2nd Ending

MONA LISA

Livingston/Evans 1949

F

Mo-na Li - sa, Mo - na Li - sa men have named you, you're so like the la - dy with the mystic
Do you smile to tempt a lov-er Mo - na Li - sa, or is this your way to hide a brok-en

1. G-7/F C7 G-7 3 C7 3

smile. Is it on-ly 'cause you're lone- ly they have blamed you, for that Mona Lisa strange-ness in your

F F/F♯ G-7 C13 2B♭ Bb- F C7

smile? Do you heart? Man - y dreamshave been brought to your door-step, they just lie there, andthey

F F7 Bb B°7 F/C C7 F

die there, are you warm are you real Mo-na Li - sa, or just a cold and lone- ly, love- ly work of art?

WILLOW WEEP FOR ME

Ann Ronell 1932

Verse D9 G13 C9 F7
 Oh Lord, why did you send the darkness to me? Are the sha-dows for - e-ver to
 B♭9 E♭9 C+7 F6 C7 B7
 be? Where's the light I'm long-ing to see? Oh
 E9 A7 D9 G13
 love, once we met by the old wil-low tree, now you've gone and left nothing to
 C7 F9 D+7 G6 A-7 D7
 me, noth-ing but a sweet mem-o-ry. Oh
 %% A G C7 G C7 G G♯ A-7 B♭7 Oh
 Wil-low weep for me, wil-low weep for me, bend your branches green a-long the stream
 Gone my lov-er's dream, love-ly sum-mer dream, gone and left me here to weep my tears
 weep-ing wil-low tree, weep in sym-pa-thy, bend your branch-es down a-long the ground
 G/B D♭7 C7sus⁴ C9 C-9 A-7
 that runs to sea. Lis - ten to my plea, lis - ten wil-low and weep for me.
 in - to the stream. Sad as I can be, hear me wil-low and weep for me.
 and cov - er me. When the sha-dows fall, bend oh wil-low and weep for me.
 GΔ7 C9 1. G7D+ 2. G D♭7 B C- A♭9 G-7 G7
 Fine me. Whis-per to the wind and say that love has sinned, to
 C-7 F7 B♭7 E♭7 A♭7 G7 C- A-7
 leave my heart a - break-ing and mak-ing a moan. Mur - mur to the night, to
 G- G7 C-7 F7 B♭7 E♭7 A♭7 A-7 A♭7
 hide her star - ry light, so none will find me sigh-ing and cry - ing a - lone. Oh
 D.S. al Fine

ISN'T IT ROMANTIC

Rodgers/Hart 1932

31

B♭7 E♭6 C- F-7 B♭7 E♭Δ7 E° F-7 B♭7
Is - n't it ro- man-tic, mus - ic in the night, a dream that can be heard. Is - n't it ro-
Is - n't it ro- man-tic, mere-ly to be young on such a night as this? Is - n't it ro-

E♭6 C7 F-7 B♭7 E♭Δ7 G-7♭5 C7♭9 1. F-7
man - tic, morn - ing sha - dows write the old - est mag - ic word. I
man - tic, Ev - 'ry note that's sung is like a lov - er's kiss.

D-7♭5 G7 C- G7 B♭7 E♭7 A♭Δ7 C7 F- D-7♭5 G7
hear the breezes play-ing in the trees a - bove, while all the world is say-ing

C- F9 A 7♯11 B♭7 2. F- F-7/E♭ D-7♭5 G7♭9 C- C-7/B♭
you were meant for love. Is - n't it ro - Sweet sym-bols in the moon-light, do you mean that

C-6/A A♭-6 G-7 G♭7 F-7 B♭7 E♭ A♭-6 E♭
I will fall in love per chance? Is - n't it ro - man - tic?

FOR SENTIMENTAL REASONS

Watson/Best 1945

A

F D-7 G-7 C7 F D-7 G-7 C7
I love you, for sen - ti-men - tal rea - sons, I hope you do be -
I love you, and you a - lone were meant for me, please give your lov-ing

F D-7 G9 C7 1. F D7 G-7 C7♭9 2. F G-7 G♯ F/A
lieve me, heart to me, I'll give you my heart. Fine I part. I

G-7 C7 F A♭ G-7 C7 F D-7
think of you ev - 'ry morn - ing, dream of you ev - 'ry night,

E-7♭5 A7♭9 D-7 G9 C7 C+7
dar - ling, I'm nev - er lone - ly when - ev - er you're in sight. D.C. al Fine I

CHANCES ARE

Stillman/Allen 1957

C6 G⁺⁷ CΔ⁷ F7 G B-7 E7_{sus4} E7

Chances are, 'cause I wear a silly grin, the moment you come in - to view,
Just be - cause my com - po-sure sort of slips, the mo-ment that your lips meet mine,

A-7 A/C# 1.D7_{sus4} D7 G D-7 G+7 2.D7 G E♭7

chances are you think that I'm in love with you. Just be - heart's your val-en - tine.

D-7 G+7 C-7 A-7^{b5} D7^{b9} G- E-7^{b5}

In the ma-gic of moonlight, when I sigh "hold me close dear", chances are you be- lieve the stars that

A7_{sus4} A7 E♭9 D9 G7_{sus4} G+7 C6 G+7 CΔ⁷ F9

fill the skies are in my eyes. Guess you feel you'll al-ways be the one and on-ly one for me, and

GΔ⁹ C7^{#11} B-9 E7 A- G/B C6 A/C# D7 G G+7

if you think you could, well, chances are yourchan-ces are aw'-fly good.

D7_{sus4} D7 B-7^{b5} E7^{b9} A-7 D7_{sus4} D7 G6

are aw'-fly good, the chan-ces are your chan-ces are aw'-fly good.

D.C. (Coda last X)
Chances

SOPHISTICATED LADY

Duke Ellington/Mills/Parish 1933

A B♭7 G♭7 F7 E7 E♭7 A♭Δ7 A♭7 G7 G♭7 F7

B♭7 B♭7 E♭7 1. A♭Δ7 C-7^{b5} F7^{b9} 2. A♭Δ7 A-7^{b5} D7^{b9}

B GΔ7 E-7 A-7 D7 B-7^{b5} E7^{b9} A-7 D7

GΔ7 E-7 A-7 D7 GΔ7 B°7 C-7 B♭7 C-7^{b5} F7^{b9}

Fine
D.C. al 2nd End (Fine)

TWILIGHT TIME

Nevis/Ram 1944

A

G B7 E

Hea-ven-ly shades of night are fall-ing, it's twi-light time, out of the mist your voice is calling,
Deep-en-ing sha-dows ga-thers splen-dor, as day is done, fin-gers of night will soon sur-ren-der,
Deep in the dark your kiss will thrill me, like days of old, light-ing the spark of love that fills me.

G7 C C-

it's twi-light time. When pur-ple col-ored cur-tains mark the end of day, I
the set-ting sun. I count the mo-ments, dar-ling, till you're here with me, to-
with dreams un-told. Each day I pray for ev-'ning just to be with you, to-

1. A9 A-7 D7 2A7 D7 G C G

hear you, my dear, at twi-light time. ge-ther, at last at twi-light time.

B

B7 E- C° E- C° E-

Here, in the af-ter-glow of day, we keep our ren-de-vous be-neath the blue.

A7 D7 C B- D7 D.C. al 2nd End (Fine)

Here, in the sweet and same old way, I fall in love a-gain as I did then.

DON'T GO TO STRANGERS

Kent/Mason/Evans 1954

A

CΔ7 F9 CΔ7 B+7 E-7Δ5 A7Δ9

Build your dreams to the stars a-bove, but when you need some-one true to love,
Play with fire till your fin-gers burn, and when there's no place for you to turn,
Make your mark for your friends to see but when you need more than com-pa-ny,

D-7 F-6 1G7sus4 G7 E-7 A7 D-7 G7 2G7sus4 G7 C6 G7sus4 C6

don't go to strangers, dar-ling come to me, dar-ling come to me, Fine, For when

B

G-7 C9 G-7 C9 FΔ7 BΔ9 FΔ7

you hear a call to fol-low your heart, you'll fol-low your heart I know, I've

A-7 D9 A-7 D9 D7sus4 D9 G7sus4 G9

been through it all for I'm an old hand and I'll un-der-stand if you go. So

D.C. al 2nd End

I GOT IT BAD

Duke Ellington 1941

A

GΔ7 C7 B-7 E-7 A7sus⁴ A7 A7 F7^{#11} E7 E^{b7}^{#11} D7

Nev - er treats me sweet and gen - tie the way he should, I got it bad and that ain't
 My poor heart is sen - ti - men - tal not made of wood,
 He don't love me like I love him, no - bo - dy could,

1. G E-7 A-7 D7 2. G6 D^{b7}^{#11} **B** CΔ7

good. good. But when the week - end's o - ver and

C-6 F7 GΔ7 F7^{#11} C^{#7}^{b5} F7^{b9} B-7 E7 A-7 D7

mon - day rolls a - round, I end up like I start out just cry-in' my heart out

D.C. al 2nd End

Like a lovely weeping willow, lost in the wood, I got it bad and that ain't good.

And the wings I tell mu pillow, no woman should, I got it bad and that ain't good.

Though folks with good intentions tell me to save my tears, I'm glad I'm mad about him, I can't live without him.

Lord above me make him love me, the way he should, I got it bad and that ain't good.

MOOD INDIGO

Duke Ellington/Mills 1931

A

B^bΔ7 C7 F F+7 B^bΔ7 B^bΔ7 C7

You ain't been blue, No, no, no. You ain't been blue,

G^b7 F7 B^b B^b7 E^b6 A^b7

'till you've had that mood in - di - go. That feel-in' that goes steal - in' down to my shoes, while

B^bΔ7 C7 F7 F+7 B^b B^bΔ7 G7

I sit and sigh "Go long blues". Al - ways get that

C7 C-7 F7 B^b F7 B^b G7 C7

mood in - di - go, since my ba - by said good - bye. In the ev - 'ning when lightsare low,

G^b7 F7 B^b B^b7 E^b7

I'm so lone-some I could cry. 'Cause there's no-bo - dy who cares a - bout me, I'm just a soul who's

A^b7 B^bΔ7 G7 C7 C-7 F7 B^b

blu - er than blue can be. When I get that mood in - di - go, I could lay me down and die.

STELLA BY STARLIGHT

35

Victor Young/Ned Washington 1944

The musical score consists of four staves of music with lyrics. The chords are indicated above the notes. The lyrics describe a robin singing through years, a brook at even-tide, a great symphonic theme, and a heart agreeing that she's everything on earth to me.

E-7^{b5} A7^{b9} C-7 F7 F-7 Bb7^{b9} Eb6 Ab7
 The song a ro-bin sings,— through years of end-less springs,— the

Bb6 E-7^{b5} A7^{b9} D-7 Bb-7 Eb7 FΔ7 E-7^{b5} A7 A-7^{b5} D7^{b9}
 mur-mur of a brook at ev-en-tide,— that rip-ples by a nook where two lov-ers hide.— A

G7^{b9} C-7 A^{b7}^{#11} B^bΔ7
 great sym-pho-nic theme, that's Stel-la by star-light and not a dream.— My

E-7^{b5} A7^{b9} D-7^{b5} G7^{b9} C-7^{b5} F7^{b9} B^bΔ7
 heart and I a - gree, she's ev-'ry - thing on earth to me.—

PRELUDE TO A KISS

Duke Ellington
1938

The musical score consists of five staves of music with lyrics. The chords are indicated above the notes. The lyrics describe a song in blue, a flower crying for dew, a heart serenading, a prelude to a kiss, and a simple melody with nothing fancy.

D7 G+7 C7 FΔ7 B7^{b9} E7 A7^{b9} D-7
 If you hear a song in blue, like a flow-er cry - ing for the dew,
 If you hear a song that grows from my sen - ti - men - tal woes, that was
 How my love song gent - ly cries for the ten - der - ness, with - in your eyes, my

D-7 G+7 A-7 D7^{#11} 1. D-7 G+7 CΔ7 A+7
 that was my heart ser - en - ad - ing you, my pre-lude to a kiss.
 my heart try - ing to com - pose,
 love is a pre - lude that nev - er dies,

²D-7 G+7 C6 B7 EΔ7 C[#]-7 F[#]-7^{b5} B7 G[#]-7 G^o7
 a pre-lude to a kiss. Fine Though it's just a sim - ple mel-o-dy, with noth-ing fan-cy,

F[#]-7 F7^{#11} EΔ7 C[#]-7 F[#]-7^{b5} B7 EΔ7 A7^{b9} D-7 D[#]-7 E-7 E^b7^{#11}
 noth-ing much, you could turn it to a sym-pho-ny, a Shu-bert tune with a Gersh-win touch, Oh!

D.C. al 2nd End (Fine)

HOW LONG HAS THIS BEEN GOING ON?

George/Ira Gershwin 1927

A

A-9 G[#]7 D7sus⁴ D9 D-7 G7 C7 F9

I could cry sal-t-y tears, where have you been all these years?
 There were chills, up my spine, and some thrills I can't de-fine.
 Kiss me once, then once more, what a dunce I was be-fore.

G/B B^b A-7 D7 G7 ¹C7 E^b7 D7 G^a7

lit-tle wow, tell me now, how long has this been go-ing on?
 Listen sweet, I re-peat, how
 what a break, Heaven's sake, how

B

²C7 E^b7 D7 G6 G7 C^a7 F7 C^a7 F7 C^a7 F7

long has this been go-ing on? Oh I feel that I could melt, in-to Heav-en I'm

C^a7 C[#]-7^bF[#]7 B- E-6 B- C[#]-7^bF[#]7 B- E-6 B-7 B^b7

hurled. I know how Col um bus felt, - finding an-oth-er world. *D.C. al 2nd End (Fine)*

#2) I could cry, sal-t-y tears, where have I been all these years? Listen you, tell me do, how long has this been going on?
 What a kick! how I buzz, Boy, you click as no one does, hear me sweet, I repeat how long has this been going on?
 Dear when in your arms I creep, that divine rendevous, don't wake me if I'm asleep, let me dream that it's true.
 Kiss me twice, then once more, that makes thrice, let's make it four, what a break, for heavens sake, how long has this been go-

IN MY SOLITUDE

Ellington/DeLange/Mills 1934

A

E^bA7 F-6 G-7 C-7 F-7 (F7 2ndX) B^b7sus⁴ B^b7

In my sol-i-tude you haunt me, with re-ver-ies
 In my sol-i-tude you taunt me, with mem-or-ies
 In my sol-i-tude I'm pray-ing, - Dear Lord a-bove

B^b7sus⁴ B^b7 E^bA7 1. B^b7 2. E^b7 **B** A^b A°

of daysgone by. In my Fine I sit in my chair, I'm filled with des-pair, there's

E^b/B^b B^b7 B^b-7 E^b7 A^bA7 A° E^b/B^b G^b7 F-7 B^b7

no one could be so sad. With gloom ev'-rywhere, I sit and I stare, I know that I'll soon go mad. In my

D.C. al 2nd End (Fine)

THINGS WE DID LAST SUMMER, THE

Sammy Cahn/Styne 1946

A

G

E⁷

A-7

D⁷

G

CΔ⁷

The boat rides we would take, the moonlight on the lake, the way we danced and hummed our fav'-rite
 The mid-way and the fun, the kew-pie dolls we won, the bell you rang to prove that you were
 The leaves began to fade, like promises we made, how could a love that seemed so right go

B-7b⁵ E7b⁹ A-7 D⁷ B-7 E-7 1. A-7 D⁷ G G# A-7 D⁷

song, the things we did last sum-mer, I'll re -mem-ber - all -win-ter long. The
 strong, wrong?

2. A-7 D⁷G°⁷ G**B**

D-7

G⁷

D-7

G⁷

mem-ber all win-ter long. The ear-ly morn-ing hike, the ren-ted dou-ble bike, the

C

G+⁷

C

E-7

A⁷

E-7

A⁷

lun-ches that we used to pack, we nev-er could ex-plain, that sud-den sum-mer rain, the

D⁷G° D⁷

D.C. al Cod.

Φ B-7b⁵ E7b⁹ G# A-7 D⁷

G

looks we got when we got back.

The

sum-mer, I'll re mem-ber all win-ter long.

I FALL IN LOVE TOO EASILY

Styne/Cahn 1972

F-7

B^b₇EΔ⁷₃

C-7

D-7b⁵G7b⁹

C-

C-/B^b

I fall in love too eas-i-ly,

I fall in love too fast.

D-7b⁹A^bG7b⁹

C-

C-7/B^bA-7b⁵D7b⁹D-7b⁵G7b⁹

I fall in love too ter-ri-bly hard, for love to e-ver last.

C-7

A-7b⁵D7b⁹ G⁷

C6

C7

F-

F-(Δ7)

My heart should be well schooled, 'cause I've been fooled in the past. And still I

F-7

B^b₇G-7₃

C7

F-7

B^b7b⁹

E6

fall

in love too

eas-i-ly,

I fall in love too fast.

ALL OF YOU

Cole Porter 1954

Musical score for "All of You" by Cole Porter, 1954. The score consists of four staves of music with lyrics underneath. The key signature is B-flat major (two flats). The chords used include A-flat 6, E-flat Δ7, F-7 b5, B-flat 7 b9, A-flat 6, F-7 b5, B-flat 7 b9, E-flat 6/G, G-flat 7, F-7, B-flat 7, E-flat Δ7, E-flat/D, G-7 b5 D-flat, C7, F-7, B-flat 7, 2 E-flat Δ7, G-7, C7, A-flat Δ7, A-7 b5, D 7 b9, G-7, C7 b9, F-, C7, F-7, B-flat 7, E-flat 6. The lyrics describe various aspects of the person's appearance and personality, ending with a small percentage of me.

I love the looks of you, the lure of you, the sweet of you, the
 gain com -plete con - trol of you, and han - dle the
 pure of you, the eyes, the arms, the mouth of you, the East, West, North and the
 South of you. I'd love to ev-en the heart and soul of you. So love at least, a
 small per-cent of me, do, for I love all of you.

IN THE STILL OF THE NIGHT

Cole Porter 1937

Musical score for "In the Still of the Night" by Cole Porter, 1937. The score consists of five staves of music with lyrics underneath. The key signature is F major. The chords used include F, B-flat 9, F, 1. B-flat 9, G-7, C7, F, A-flat 7, G-7, C7, 2 B-flat 9, E7, A-, F#-7 b5, B-7, E7, A-, A-flat, G-7, C7, F, F+7, B-flat, G-7, C7, 1. F, 2 B-flat 7, E-flat 7, A-7 b5, D 7 b9, G-, B-flat 6, E-flat 7, E-flat/D, F/C, B-flat 7, C9/B-flat, F/A, A-flat 7, G-7, C7, F. The lyrics describe the singer gazing from their window at night, with thoughts straying to the person they love.

In the still of the night, as I gaze from my win - dow, at the moon in it's
 In the still of the night, while the world is in flight, my thoughts all stray to you. slum - ber Oh, the times with-out
 num-ber, dar-ling when I say to you. Do you love me. as I love you?
 Are you my life to be, my dream come
 true? or will this dream of mine fade out of sight, like the moon, grow - ing
 dim on the rim of the hill, in the chill, still of the night?

I WISH YOU LOVE

Trenet/Beach (French) 1946

A

I wish you blue-birds in the spring, to give your heart a song to sing, and then a
And in Ju- ly a lem-o-nade, to cool you in some leaf-y glade, I wish you
I wish you shel-ter from the storm, a co-z y fire to keep you warm, but most of

kiss, but more than this, I wish you love. And in Ju- wealth, I wish you love.
health and more than all, when snow-flakes

B

My ach-ing heart and I a-gree, that you and I could nev-er be, so with my best, my ve-ry
best, I set you free. I wish you fall I wish you love.

ANGEL EYES

Matt Dennis/Brent 1946

A

Try to think that love's not a-round, still it's un-com-fort'bly near.
An-gel eyes that old dev-il sent, they glow un-bear-a-bly bright,
Par-don me, but I got-ta run, the fact's un-com-mon-ly clear.

B

My old heart ain't gain-in' no ground be-cause my an-gel eyes ain't here.
Need I say that my love's mis-spent, mis-spent with an-gel eyes to-night.
Got-ta find who's now num-ber one and why my an-gel eyes ain't here.

drink up all you peo-ple, or-der an-y-thing you see. Have fun you happy
GΔ7 G6/D C#7 F#7b9 D-7 G7b9 D.C. al Coda Abo9 G7b9 C-9
peo-ple, the drink and the laugh's on me. 'scuse me while I dis-ap-pear.

I CONCENTRATE ON YOU

Cole Porter 1939

E \flat A7 A \flat 7 \sharp II E \flat -9 C \sharp -7 F \sharp 7 B6
 Whenev-er skies look grey to me,—— and trou-ble be- gins to brew,
 When fortune cries "nay, nay" to me,—— and peo-ple de- clare "you're through",——

1. F-7 E \flat 7 E \flat -9 C \sharp -7 F \sharp 7 B7 \sharp II
 when ev-er the win-ter winds be-come to strong, I con-cen-
 B \flat 7 E \flat 6 A \flat 6 2A \flat -7 D \flat 9 G \flat sus 4 G \flat
 trate on you.—— when ev-er the blues be-come my on- ly

E \flat -7 F7 \sharp 9 B \flat 7 E \flat 6 A \flat 6 E \flat 7 A \flat A7
 song, I con-cen- trate on you.—— On your smile so

A \flat -7 D \flat 7 G \flat sus 4 G \flat A7 E \flat -7 F-7 B \flat 7 E \flat A7
 sweet, so ten- der,—— when at first my kiss you de- cline,

E \flat 7 A \flat A7 A \flat -7 D \flat 7 G \flat sus 4 G \flat A7 E \flat -7 C-7
 on the light in your eyes when you sur- ren- der—— and once a- gain our

F7 B \flat A7 B \flat 7 E \flat 6 A \flat 7 \sharp II G-7
 arms in- ter- twine.—— And so when wise men say to me,

C7sus 4 G \flat 7 \sharp II F-7 B \flat 7sus 4 A \flat 7 G7 C7sus 4 C7 \flat 9 E \flat 7/D \flat
 that love's young dream nev-er comes true,—— to prove that

C+7 F-9 F7sus 4 F9 B7 \sharp II B \flat 7 E \flat 6
 ev - en wise men can be wrong, I con-cen- trate on you.

POOR BUTTERFLY

Golden/Hubbel 1916

D_b9 C7 B7^{#11} B_b- B_b-7 E_b7^{b9} A_b^{A7} A_b6

Poor but - ter - fly 'neath the blos - soms wait - ing, poor but - ter -
The moon and I know that she is faithful, I'm sure he

G7^{b9} C7 1C-7 F7 B_b7 E_b7

fly, come for she loved him so. The mo - ments pass in - to hours, the hours
to me bye and

E° F- F-7 B_b7 E_b7 D_b9 C7 B7^{#11}

pass in - to years, and as she smiles thru her tears, she mur - murs low. The moon and

2. F9 B_b-7 B_b-7^{b5} A_b^{sus4} A_b D_b7^{#11}

bye. But if he don't come back, then I nev - er sigh or cry,
C-7 B_b-7 E_b7^{b9} A_b6

I just mus' die. Poor but - ter - fly.

OLD FOLKS

Robison/Hill 1938

A D-7^{b5} G7^{b9} C-7 B-7 B_b-7 A7 A_b^{A7} D_b7 G-7 C7

Ev - 'ry-one knows him as old folks, like the sea - sons he'll come and he'll go, just as
leav-ing his spoon in his cof - fee, old folks, puts his nap - kin up un - der his chin and that
quite un - der - stand a - bout old folks, did he fight for the blue or the grey? For he's

F-7 B_b7 E_b^{A7} C7^{b9} 1. C-7 F7 F-7 B_b7

free as a bird and as good as his word, that's why ev - 'ry - bo - dy loves him so. Al - ways
yel - low cob pipe, it's so mel - low it's ripe, but
so dip - lo - ma - tic and so dem - o - cra - tic,

2. F-7 B_b7 E_b6 **B** E_b^{A7/B_b} B_b-7 E_b7 A_b^{A7}

you need - n't be a - shamed of him. In the ev - 'ning af - ter sup - per, what stor - ies he would tell,
we al - ways let him have his way.

D_b7^{#11} E_b^{A7} E_b7 A_b^{A7} D_b9 C-7 F7 F-7 E_b7

how he held the speech at Get - tys - burg for Lin - coln that day, I know that one so well. Don't

D.C. al 2nd End.

A NIGHTINGALE SANG IN BERKELEY SQUARE

Sherwin/Maschwitz 1940

E \flat A7 C- G-7 B \flat -7 E \flat 7 A \flat A7 D-7 \sharp 5 G7 \flat 9 C- A \flat -6
 That cer-tain night, the night we met, therewas mag-i c a-broad in the air, there were
 I may be right I may be wrong, but I'm per-fect-ly will-ing to swear, that
 The streets of town were paved with stars, it was such a ro-man-tic af-fair, and

E \flat A7/B \flat F-7 E \flat A7/G A \flat -7 D \flat 7 E \flat A7 C-7 F-7 B \flat 7 E \flat A7 C-7
 an-gels din-ing at the Ritz, and a night-in-gale sang in Ber-k'ley square.
 when you turned and smiled at me a
 as we kissed and said good-night, a

1. F-7 B \flat 7 2. A-7 \sharp 5 D7 \flat 9 G Δ 7 E-7 A-7 D7 B-7 B \flat 7
 I The moon that lin-gered o-ver Lon-don town, poor puz-zled moon, he

A-7 D7 G Δ 7 E-7 A-7 D7 B-7 E-7 F-7 B \flat 7
 wore a frown, how could he know we two were so in love, the whole darn world seemed up-side down. The

FLAMINGO

Grouya/Anderson 1941

F Δ 7 D-7 G-7 C7 F-7 B \flat 9
 Fla-min-go, like a flame in the sky, fly-ing o-ver the
 Fla-min-go, in your tro-pi-cal hue, speak of pas-sion un-say
 Fla-min-go, when the sun meets the sea, fare-well to my

D \flat 9 G-7 C7 1. F Δ 7 D7 G-7 C7 2. F6 B \flat -6
 is-land to my lov-er near by. Fla-true.

F Δ 7 B7 \sharp 11 B \flat -7 E \flat 9 A \flat A7 B \flat -7 C7 F7 \flat 9 B \flat -7
 The wind sings a song to you as you go, a song that I hear be-low

E \flat 9 G-7 C7 D.C. al Coda G-7 C7 3.
 the mur-mur-ing palms. Fla and has-ten to me.

Last x F Δ 7 C7 \flat 9 F Δ 7 G-7 A \flat 7 G-9 C7 \flat 9 G \flat B7 \sharp 11 F9

MY OLD FLAME

Coslow/Johnston 1934

Music score for 'My Old Flame' in G major, 4/4 time. The score consists of four staves of music with corresponding lyrics below each staff.

Chords: G7, F9, B-7^{b5}, E7^{b9}, A-7, A-7^{b5}, D7^{b9}, G, C9, F9, B^{b9}, E^{b9}, A-7 D7, A-7^{b5} D7^{b9}, C-7 F7, B^{b7}, A-7^{b5}, D7^{b9}, A^{b7}, G+7, C7sus⁴, C7^{b9}, F7sus⁴, F9, D7, G-7, E-7, A7, A-7, D7, D.C. al Coda, A-7 D+7, G6.

Lyrics:

My Old Flame, I can't ev-enthink of his name. But it's fun-ny now and then, how my
My Old Flame my new lov - ers seem so tame. For I haven't met a gent so mag -
My Old Flame, I can't ev-en think of his name, but I'll nev-er be the same un - til

thoughts go flash-ing back a-gain to my old flame. flame. I've met so man - y who had
ni - fi - cent or el - e-gant as my old flame.
I dis - co-ver what be-came of my old flame.

fas-ci-na-ting ways, a fas-ci-na-tin' gaze in their eyes. Some who took me up to the skies,

D7 G-7 E-7 A7 A-7 D7 D.C. al Coda A-7 D+7 G6.

but their attempts at love were on-ly im-i-tations of My Old Flame.

LOVER MAN

Davis/Ramirez/Sherman 1941

Music score for 'Lover Man' in G major, 4/4 time. The score consists of five staves of music with corresponding lyrics below each staff.

Chords: D-7, G7, D-7, G7, G-7, C7, G-7, C7, F7^{b9}, B^{b7}, B^{b7} E^{b7} G-7 C7, 1. F^{b7} A7, 2. F^{b7} B^{b7} A-, A-(A7), A-7, D7, G^{b7}, A-7, B-7, A-7, G-, G-(A7), G-7, C7, F^{b7}, E^{b7}, E-7^{b5}, A7^{b9}.

Lyrics:

I don't know why, but I'm feel-ing so sad. I long to try some-thing I've nev-er had.
The night is cold and I'm so all a-lone. I'd give my soul just to call you my own.
Some day we'll meet and you'll dry all my tears, then whis-per sweet lit-tle things in my ears.

Nev - er had no kiss-in' oh, what I've been miss-in' Lov-er Man oh where can you be?
Got a moon a - bove me, but no one to love me,
Hug - gin' and a - kiss-in', oh what I been miss-in',

be? I've heard it said that the thrill of ro-mance can be like a hea-ven-ly dream.

I go to bed with a prayer that you'll make love to me, strange as it seems. D.C. al Fine

44

BLUE VELVET

Wayne/Morris

CHORDS: B♭, D-, C-7, F7^{b9}, B♭, C-7, F7, B♭Δ7, G7^{b9}, C-7, F7, 1. F7, B♭Δ7, G7^{b9}, C-7, F7, 2. C-7, F7, F-7, B♭9, E♭, E♭-7, B♭, C-7, E♭, E♭-7, D-7, C-7, F7, F-7, B♭9, E♭, F7^{b9}, B♭6, C-7, F7, D.C. al Coda.

LYRICS:

She wore blue velvet, bluer than velvet was the night,
She wore blue velvet, bluer than velvet were her eyes,
Blue velvet, but in my heart there'll always be,

soft-er than satin was the light from the stars. She wore sighs, love was
warm-er than May her ten-der pre-cious and warm, a memo-
ours. Ours, a love I held tight-ly, feel-ing the rap-ture

grow, like a flame burn-ing bright-ly, but when she left, gone was the glow of
C-7 F7 F-7 B♭9 E♭ F7^{b9} B♭6
ry through the years. and I still can see blue velvet through my tears.

I SHOULD CARE

Cahn/Stordahl/Weston 1943

CHORDS: D-7, G7^{sus4}, E-7, A9, D-7, G7^{sus4}, CΔ7, E-7^{b5}, A7, D-7, F-7, B♭9, CΔ7, 1. B-7^{b5}, E7, G-7, C7, FΔ7, B-7, E7, A-7, A-7, D9, D-7, G9, 2. B-7^{b5}, E7, A-7, D7, D-7, G7, C6.

LYRICS:

I should care, I should care, I should go a-round weep-ing.
I should care, I should care, I should let it up-set me,

I should go with-out sleeping. Strange-ly enough I sleep well, 'cept for a dream or
but it just does-n't get me. May-be I won't find

two, but then I count my sheep well, fun-ny how sheep can lull you to sleep. So

some-one as love-ly as you, but I should care and I do.

SPRING CAN REALLY HANG YOU UP THE MOST

Landesman/Wolf 1955

A

CΔ7 B♭Δ7 CΔ7 B♭Δ7 CΔ7 A-7 D-7 G7

1. Spring this year has got me feel ing like a horse that nev er left the
Morn ing's kiss, wakes trees and flo wers, and to them I'd like to drink a
2. Spring is here, there's no mis tak ing, ro bins buid ing nests from coast to
Col lege boys are writ ing son nets, in the ten der pas sion they're en-

E-7 A7^{b9} F#7^{b5} F-7 E-7 A-7 D7

post, I lie star ing up at the ceil ing,
toast, I walk in my room just to kill lone ly hours,
coast, my heart tries to sing so they won't hear it break ing,
grossed, but I'm on the shelf with last year's Eas ter bon nets,

1. D-7 G7sus⁴ G7 C B♭Δ7 2. D-7 G7 CΔ7

Spring can real ly hang you up the most. Spring can real ly hang you up the most.

B

G-7/C CΔ7 G-7/C CΔ7 G-7/C CΔ7 G-7/C CΔ7

All af ter noon those birds twit ter twit, I know the tune, "this is love, this is it".
Love came my way I hoped it would last, we had our day, now that's all in the past.

C-7 FΔ7 C-7 FΔ7 F#7₃ B7 EΔ7₃ A-7 D7

Heard it be fore and I know the score and I've de cid ed that Spring is a bore.
Spring came a long, a sea son of song, full of sweet prom ise but some thing went wrong.

GΔ7 FΔ7 CΔ7 B♭Δ7 CΔ7 A-7 D-7 G7 E-7 A7^{b9}

Love seemed sure a round the New Year, now it's A pril, love is just a ghost,
Doc tors once pro scribed a ton ic, sul pha and mo las ses was the dose,

F#7^{b5} F-7 E-7 A-7 D7 D-7 G7 E-7 A7^{b9}

Spring ar rived on time, on ly what be came of you dear?, Spring can real ly hang you up the most,
did n't help a bit, my con

D-7 G7sus⁴ G7 C B♭Δ7 E-7 A-7 D-7 G7

Spring can real ly hang you up the most. di tion must be chron ic, Spring can real ly hang you up the

E-7 A7^{b9} D-7 CΔ7 D-7 CΔ7 B-7^{b5} B♭7 A-7 D7sus⁴ D7

most. All a lone, the par ty's o ver, old man Win ter was a grac ious host, but when
D-7 B♭7 E-7 A7 D-7 D-7 D-7 CΔ7

you keep pray ing for snow to hide the clo ver, Spring can real ly hang you up the most.

YOU DON'T KNOW WHAT LOVE IS

Raye/DePaul 1941

A

F-7 D_b9 C7_b9 F- C7_b9 D_bA7 G-7_b5

You don't know what love is, until you've learned the meaning of the blues, un -
You don't know how lips hurt, until you've kissed and had to pay the cost, un -
You don't know how heart's burn, for love that can - not live yet nev - er dies, un -

G-7_b5 C7_b9 F-6 A_b7 1. D_bA7 G-7_b5 C7_b9

til you've loved a love you've had to lose, you don't know what love is. You
til you've flipped your heart and you were lost, you
til you've faced each dawn with sleep less eyes, you

2. D_bA7 C7_b9 F-6 B B_b-7 E_b7 A_b7 B_b-7 E_b7sus⁴

don't know what love is. Do you know how a lost heart fears the thought of rem - in -
A_b7 D-7 G7 C^Δ7 D_b9 C7_b9 D.C. al 2nd End

is - ing, and how lips that taste of tears lose their taste for kiss - ing? You

SOME OTHER TIME

Bernstein/Comdon/Green 1944

A

C^Δ7 G7sus⁴ C^Δ7 G7sus⁴ C^Δ7 G7sus⁴

Where has the time all gone to, have - n't done half the
This day was just a tok - en, too ma - ny words are
There's so much more em - brac - ing still to be done but

G-7 D/F# F-6 E-7 A7sus⁴ D-7 E-7 F^Δ7 G7sus⁴ C^Δ7 G7sus⁴

things we want to, Oh Qh Well, we'll catch up some oth - er time.
still un - spo - ken
time is rac - ing

1. C^Δ7 G7sus⁴ 2. C^Δ7 B_b-7 E_b7 A_b7 E_b7sus⁴ A_b7 E_b7sus⁴ A_b7 E_b7⁹

Fine Just when the fun is start - ing comes the time for

A_b7 A^Δ7¹¹ A_b7 G+7 C^Δ7 E-7 A-7 E⁷ D7sus⁴ D7 G7sus⁴ D.C. al Fine

part - ing, but let's be glad for what we've had and what's to come.

AUTUMN IN NEW YORK

Vernon Duke 1934

G-7 A-7 B^b6 C7 C+7 FΔ7 G-7 A-7 D7^b9
 Au-tumn in New York, why does it seem so in - vit - ing?
 Au-tumn in New York, the gleam-ing rooftops at sun - down.

G-7 A-7 B^b6 C7 A-7^b5 D7^b9
 Au-tumn in New York, it spells the thrill of first night - ing.
 Au-tumn in New York, it lifts you up when you're run down.

G-7 B^b7 E^b7 A^bΔ7 B^b-7 C-7 D-7^b5 G7^b9
 Glit - ter - ing crowds and shim - mer - ing clouds in can-yons of steel, they're will
 Jad - ed rou - es and gay di - vor - cees who lunch at the Ritz, will

C-7 A-7^b5 D-7 G7^b9 CΔ7 G-7 C+7
 mak-ing me feel at home. It's
 tell you that "it's" di - vine!" This

G-7 A-7 B^b6 C7 C+7 FΔ7 G-7 A-7 D7D^b7
 Au-tumn in New York, that brings the promise of new love,
 Au-tumn in New York trans-forms the slums in - to May - fair,

C-7 D-7 E^b-6 F7^b₁₃ B^b- B^b-7/A^b G-7^b5 C7^b9
 Au-tumn in New York is of - ten mingled with pain.
 Au-tumn in New York you'll need no cas-tles in Spain.

F-7 C+7 F- A^b7 D^bΔ7 A^b+7 D^bΔ7 G^bΔ7
 Dreamers with emp - ty hands, may sigh for ex - ot - ic lands, it's
 Lov - ers that bless the dark on bench-es in Cen - tral Park greet

G-7 A-7 B^b-6 C7^b9 F-
 au - tumn in New York, it's good to live it a - gain.
 Au - tumn in New York, it's good to live it a - gain.

WHERE OR WHEN

Rodgers/Hart 1937

F F6 F Δ 7 B \flat B \flat /A

It seems we stood and talked like this be - fore, we looked at each oth - er in the
The clothes you're wear-ing are the clothes you wore, the smile you are smil - ing you were

B \flat /G B \flat /F B \flat B \flat /A G-7 C7sus 4 F Δ 7 1 G-7 C7 19 2 E-7 A7

same way then, but I can't re-mem - ber where or when...
smil - ing then but I can't re-mem - ber where or when...

D-7 G-7 E-7 A7 D-7 G-7

Some things that hap-pened for the first time, seem to be hap-pen-ing a -
G7/D C7 19 F F6 E-7 15 A7 D-7 F7 B \flat A7

gain. And so it seems that we have met be - fore, and laughed be -
A-7 15 D7 19 G-7 A-7 15 D7 19 G-7 C7 G \flat 7 11 F6

fore, and loved be - fore, but who knows where or when...

FOR ALL WE KNOW

Coots/Lewis 1934

F G9 C7 G-7 C7 F Δ 7 D7

For all we know we may nev-er meet a - gain, be - fore you go make this
For all we know, this may on-ly be a dream, we come we go, like a

G-7 C7 F/A A \flat 7 G-7

mo - ment sweet a - gain. We won't say good - night un - til the last
rip - ple on a stream. so love me to

E-7 15 A7 19 D- D-(A7) D-7 G7 G-7 C7 G \flat 7 B-7 15 E7 19

min - ute, I'll hold out my hand and my heart will be in it. For night, to -

A7 E \flat 7 11 D7sus 4 D7 G-7 C7 F6

mor - row was made for some, to - mor - row may nev - er come for all we know.

EAST OF THE SUN

Brooks Bowman 1934

GΔ7 C7 B-7₃ E7 A-7₃
 East of the sun _____ and west of the moon, _____ we'll build a dream-house _____ of

C-7 F7 A-7₃ D7 F#-7Δ5 B7 E-7
 love _____ dear. _____ Near to the sun in the day, _____ near to the moon at night, we'll

A-7₃ E-7 A7 A-7₃ D7 GΔ7 C7
 live in a love-ly way dear, living on love and pale moon-light. Just you and I, _____ for -

B-7 E7 A-7₃ C-7 F7
 ev-er and a day, _____ love will not die, _____ we'll keep it that way,

A-7 F#-7Δ5 B7 E-7 A7 A-7₃ A-7Δ5 D7
 up a-mong the stars we'll find, a har-mo-ny of life to a love-ly tune, east of the sun and west of the

B-7 E7 B-7 E-7 A-7₃ D7 G
 moon, _____ dear, _____ east of the sun and west of the moon. _____

SPRING IS HERE

Rodgers/Hart 1938

AΔ7 A6 AΔ7 A6 C-7Δ5 F7Δ9
 Spring is here, why does-n't my heart go danc-ing? Spring is

B-7 C-7Δ5 G-7 F7Δ9 B-7 G-9 AΔ7 A/G F-7 F/E-7
 here, why is - n't the waltz en - tranc - ing? No de-sire, no am - bi - tion

here, why does-n't the night in - vite me? May-be it's be - cause no - bo - dy

1. DΔ7 C+7 F-6 B-7 E7 B-7 E-7
 leads me, may - be it's be - cause no - bo - dy needs me.

2. B-7 E7 B-7 E-7 C-7 F-7 B-7 E-7 A6
 loves me, Spring is here, I hear. _____

EASY STREET

Alan Jones 1941

A

E^bA7 C7 F-7 B^b7 E^b7 A^b-7 B^b7
 Ea - sy street, I'd love to live on ea - sy street, No - bo - dy works on
 Life is sweet for folks who live on ea - sy street, ea - sy street, no week - ly pay - ments
 Ea - sy street, I'm tell - in' ev - 'ry - one I meet if I could live on

E^bA7 C7 F-7 B^b7 1. E^bA7 F7 F- B^b7
 ea - sy street, just sit a - round all day (just sit and play the hors - es)
 you must meet that make your hair turn
 Ea - sy street, I would - n't want no

2. E^bA7 B^b-7 E^b7 A^b7 A^b-7 D^b7
 grey. When op - por - tun - i - ty comes knock - in', you just keep on with your rock-in', 'cause you

E^bA7 B^b-7 E^b7 A^b7 A^b-7 D^b7
 know your for - tune's made and if the sun makes you per - spire, there's a man that you can hire to plant

C-7 F7^{b9} F-7 B^b+7 B^b7 B^b+7 E^b D^b7 E^b
 trees, so you can have shade on D.C. al Coda I would - n't want no job to - day, so please go way.

WHEN YOU WISH UPON A STAR

Harline/Washington 1940

C A7 D-7 G7 C° C C/E E^bo7
 When you wish up - on a star, makes no diff - 'rence who you are. An - y - thing your
 If your heart is in your dream, no re - quest is too ex - treme, when you wish up -
 Like a bolt out of the blue, fate steps in and sees you thru, when you wish up -

D-7 G7sus4 G7 1. C6 2. C D-7 G7 E-7 A7
 heart de-sires will come to you. do. Fate is kind,
 on a star as dream - ers dream comes true.

D-7 G7 C° C A-7 D7 D-7^{b5} G7^{b9}
 she brings to those who love, the sweet ful - fill - ment of their sec - ret long - ing.

D.C. al Fine

THE SECOND TIME AROUND

Van Heusen/ Cahn 1945

G^{7sus4} CΔ7 F13 E-7 E[♭]o7 D-7 G7 CΔ7

Love is love - li - er the se-ond time a - round, just as won - der - ful with
Love's more comf' - ta - ble the se-ond time you fall, like a friend - ly home the

A7 D-7 B-7¹⁵ E7¹⁹ A-7 G-7 C7

both feet on the ground. It's that se - cond time you hear your love song
se - cond time you call. Who can say what led us to this

¹FΔ7 D[♭]7 F/C A-7 D7 G7

sung, makes you think per-haps, that love like youth is wast - ed on the young. Love's more

²FΔ7 E[♭]9 D9 D-7 G7 E^{sus4} B[♭]13

mir - a - cle we found? There are those who'll bet love comes but once and yet,

A7 A-7 D7 G^{7sus4} C

I'm oh so glad we met the se - cond time a - round.

DEEP PURPLE

De Rose/Parish 1934

F F[♯]7 G-7 C7

When the deep pur - ple falls, ov - er sleep - y gar - den walls, and the
In the still of the night, once a - gain I'll hold you tight, though you're

FΔ7 A-7¹⁵ D7 C/E F^o7 D7/F[♯] G-7

stars be - gin to flick - er in the sky, through the mist of a
gone, your love lives on when moon - light beams and as long as my

B[♭]-6 A-7 1. A[♭]o7 G-7 C7 C+7

mem - o - ry, you wan - der back to me, breath - ing my name with a
heart will beat, lov - er we'll

F F[♯] G-7 C7 2. A[♭]o7 G-7 C7sus4 C+7 F

sigh. In the al - ways meet, here in my deep pur - ple dreams.

OLD CAPE COD

Rothrock 1956

If you're fond of sand dunes and salt-y air,
If you like the taste of a lob-ster stew,
If you spend an eve-ning, you'll want to stay,
quaint lit-tle vil-lag-es here and there,
served by a win-dow with an o-cean view,
watch-ing the moon-light on Cape Cod bay,

you're sure to fall in love with old Cape Cod._____
Cod._____
Wind-ing roads that seem to

beck-on you, miles of green be-neath the skies of blue, church bells chim-ing on a Sun-day morn, re-

mind you of the town where you were born.
old Cape Cod.

MOON OVER MIAMI

Burke/Leslie 1935

A A-7 3 D7 G_{sus}⁴ 3 C/G G A^b

Moon ove - r Mi - a - mi, shine on my love and me, so we can
 Moon ov - er Mi - a - mi, shine on as we be - gin, a dream or
 Moon ov - er Mi - a - mi, you know we're wait - ing for a lit - tle

A-7 D7^{b9} C E^{b7} 1. G E⁷ 2. G F^{#7}

stroll be - side the roll of the roll - ing sea. *Fine*
 two that may come true when the tide comes in.
 love, a lit - tle kiss, on Mi - a - mi's shore.

B- E- B- 3 B^{b7} D 3 F^{#7} 3 B- F^{#7}

Hark to the song of the smil-ing trou - ba - dours, hark to the throb - bing gui - tars,

B- E- B- G-/B^b D/A 3 E^{b7} 3 A-7 D7

hear how the waves of-fer thun-der-ous ap-plause af - ter each song to the stars. *D.C. al Fine*

I WILL WAIT FOR YOU

Michel Legrand/Gimbel 1965

D-7 D7 G-7 G-7 C7

If it takes for - ev - er I will wait for you, for a thou - sand
 An - y - where you wan - der, an - y - where you go, ev - 'ry - day re -
 If it takes for - ev - er I will wait for you, for a thou - sand

G-7 C7 Fsus⁴ F E-7b5 A7 D-7 D7

sum - mers I will wait for you, 'Til you're back be - side me, 'til I'm
 mem - ber how I love you so, in your heart be - lieve what in my
 sum - mers I will wait for you, 'Til you're here be - side me, 'til I'm

G-7 E-7b5 A7^{b9} D-7 E-7b5 A7^{b9} D-7 G-7 1. D- 2. D-7

hold-ing you, 'til I hear you sigh here in my arms. Fine An-y The
 heart I know that for - ev - er - more I'll wait for you.
 touch-ing you, and for - ev - er - more shar-ing your love.

B♭Δ7 G-7 D-7 B♭Δ7

clock will tick a-way the hours one by one and then the time will come when all the wait-ing's done. The

E-7b5 A7^{b9} B-7b5 B♭7 A7sus⁴ A7 D.C. al Fine

time when you re-turn and find me here and run straight to my wait-ing arms. If it

FOOLS RUSH IN

Bloom/Mercer 1940

D-7 G7 CΔ7 C/E E♭Δ7 D-7 A7

Fools rush in - where an - gels fear to tread, and so I come to you, my love,
 Fools rush in - where wise men never go, but wise men never fall in love,

D-7 G7 1. CΔ7 A7 D-7 B-7b5 E7 A- A-(Δ7)A-7

my heart a - bove my head, though I see the dan-ger there, if there's a

so how are they to

D9 A-7 D7 D-7 G7 A7 2. B♭7 A7 D-7

chance for me then I don't care. know? When we met

F-6 C/G A-7 D-7 G7 C

I felt my life be-gin, so open up your heart, and let this fool rush in.

IT MIGHT AS WELL BE SPRING

Rodgers/Hammerstein 1945

G C⁹ G D+7 G

I'm as rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a
 I am star-ry eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to
 I'm as bu-sy as a spi-der spin-ning day-dreams, I'm as gid-dy as a ba-by on a

D-7 G⁷ CΔ7 D7/C G/B B^b9 ^{1.}A-7 D7^b9 B-7 E7^b9 A-7 A^b7¹¹

string. I'd say that I had spring fev-er, but I know it is-n't Spring. I am
 sing, Oh why should I have spring fev-er, when it

²A-7 D7 G G7 C A-7 D-7 G7 D-7 G7

is-n't ev-en Spring? I keep wish-ing I were somewhere else walk-ing down a strange new

C E7 A-7 A-7/G F#-7^b5 B7^b9 E-7 A7 D7sus⁴ D7 D.C. al Coda

street, hear-ing words that I have nev-er heard from a girl I've yet to meet. I'm as

C B7 E- A-7 D7 B7 E7^b9 A7

have-n't seen a cro-cus or a rose-bud, or a ro-bin on the wing, but I feel so gay in a

A-7 D7 G E-7 C#-7^b5 C-6 G/B E-7 A-7 D7^b9 G

mel-an-choly way, that it might as well be Spring. It might as well be Spring.

DREAM

Johnny Mercer 1944

C F#-7 B7 C6 E-7

Dream, when you're feel-in' blue, dream that's the thing to do.
 Dream, when the day is thru, dream and they might come true,

A7^b9 D-7 F-7 B^b7 CΔ7 ^{1.}A-7 D7

Just watch the smoke rings rise in the air, you'll find your share

things never are as bad as they seem,

D-7 G7 ^{2.}E7^b9 A-7 D-7 G7^b9 C6

of mem-o-ries there. So so dream, dream, dream.

THE PARTY'S OVER

55

Styne/Comdon 1956

The party's o - ver, it's time to call it a day, they've burst your
The party's o - ver, the can - dles flick - er and dim, you danced and

E♭ F-7 B♭7 E♭ F-7 B♭7

pre - ty bal - loon and ta - ken the moon a - way. It's time to wind up
dreamed thru the night, it seemed to be right just

A♭-6 E♭ D-7 G7 C7 F7 B♭7

the mas - quer - ade, just make your mind up, the pi - per must be paid. The party's

2. B♭-7 E♭7 A♭ F-7 B♭7 G-7sus C7

be - ing with him. Now you must wake - up, all dreams must end, take off your

F-7 B♭7 E♭Δ7 C-7 F-7 B♭7 E♭

make - up, the Par - ty's o - ver, it's all o - ver my friend.

Chords: E♭, F-7, B♭7, E♭, F-7, B♭7, A♭-6, E♭, D-7, G7, C7, F7, B♭7, 2. B♭-7, E♭7, A♭, F-7, B♭7, G-7sus, C7, F-7, B♭7, E♭, E♭Δ7, C-7, F-7, B♭7, E♭, A-Δ7, A-Δ7, A-7, A-6, G7, 2. A-

GOODNIGHT SWEETHEART

Ray Noble/Rudy Vallee 1931

Good - night sweet - heart, till we meet tom - mor - row, good - night
Good - night sweet - heart though I'm not be - side you, good - night
sweet - heart, sleep will ba - nish sor - row, tears and part - ing may

C B C B C F/C C D-7 G7

G♭ G7 G♭ G G D-7 G7 1. A- A-(Δ7) A-7 A-6

sweet - heart, still my love will guide you, make us for-lorn,

D-7 G7 CΔ7 A-7 D-7 G7 2. A-

but with the dawn, a new day is born. So I'll say dreams en -

A-(Δ7) A-7 D7 E♭Δ7 E-7 A7 D-7 G7 C

fold you, in each one I'll hold you, good - night sweet - heart, good - night.

Chords: C, B, C, B, C, F/C, C, D-7, G7, G♭, G7, G♭, G, G, D-7, G7, 1. A-, A-(Δ7), A-7, A-6, G7, 2. A-, A-(Δ7), A-7, D7, E♭Δ7, E-7, A7, D-7, G7, C

ONE FOR MY BABY

Harold Arlen/J. Mercer 1943

A

E♭Δ7 B♭-7 E♭Δ7 B♭7sus⁴ E♭Δ7 B♭-7 ¹E♭7sus⁴ B♭7sus⁴

It's quar - ter to three, — there's no - one in the place ex - cept you and me, — so
So, set 'em up Joe, — I've got a lit - tle sto - ry you ought-a know.

²E♭7sus⁴ E♭7 A♭Δ7 G♭Δ7 A♭Δ7 D♭9 E♭Δ7 E♭Δ7/D

We're drink - in' my friend, — to the end of a brief ep - i - sode,

D♭7sus⁴ C7sus⁴ G+7 C7sus⁴ F-7 G-7 A♭6 B♭7sus⁴ E♭6 A-7sus⁴ D7

make it one for my ba - by and one more for the road. I

B

GΔ7 D-7 GΔ7 D7sus⁴ GΔ7 D-7 G7sus⁴ D7sus⁴

Well,
got the rou - tine, — so drop an - oth - er nick - el in the ma - chine. — I'm
that's how it goes, — and Joe, I know you're get - ting anx - ious to close, — so

GΔ7 D-7 GΔ7 D7sus⁴ GΔ7 D-7 G7sus⁴ G7

feel - in' so bad, — I wish you'd make the mus - ic dream - y and sad. — Could
thanks for the cheer, — I hope you did - n't mind my bend - ing your ear. — This

CΔ7 B♭Δ7 CΔ7 F9 GΔ7 GΔ7/F# F7sus⁴ E7sus⁴

tell you a lot, — but you've got to be true to your code, — make it
torch that I've found must be drowned or it soon might ex - plore, — make it

B+ E7sus⁴ A-7 B-7 C6 D7sus⁴ G6 D-7 G7

one for my ba - by and one more for the road. You'd

C

C7sus⁴ C7 C7sus⁴ C7 B+ E7 A7 D7sus⁴ G6 G7

nev - er know it, but bud - dy I'm a kind of po - et and I've got a lot - ta things to say, and

C7sus⁴ C7 C7sus⁴ C7 G-7 A7 E♭7 D7sus⁴

when I'm gloom - y you sim - ply got - ta lis - ten to me, un - til it's talked a - way. Well,

B+ B7 E7sus⁴ A7 A-7 D9 G6

road, that long, long road.

MIDNIGHT SUN

Burke/Hampton/Mercer 1947

PENTHOUSE SERENADE

W.B. Jason 1931

Just pic-ture a pent-house way up in the sky, with hing-es on chim-neys for
 From all of so-ci-e-ty we'll stay a-loof, and live in pro-pri-e-ty
 In our lit-tle pent-house, we'll al-ways con-trive to keep love and ro-mance for

stars to go by, a sweet slice of hea-ven for just you and I, when we're a -
 there on the roof, two hea-ven-ly her-mits we will be in truth when
 e-ver a - live, in view of the Hud-son just o-ver the drive, when

lone. From we're a - lone. We'll see life's mad pat-tern,

as we view Man-hat-tan, then we can thank our luck-y stars,

that we're liv-ing as we are. In

MY MELANCHOLY BABY

Burnett/Norton 1911

E^b F- F[#] G- E^bA7 E^b7 D7 D^b9 C7 F- F-7 C7
 Come to me my mel-an-chol-y ba-by, cu-dle up and don't be
 Ev-'ry cloud must have a sil-ver lin-ing, wait un-til the sun shines
 F-7 B^b7 1. F- C F-7 B^b7 F7 B^b7
 blue, all your fears are fool-ish fan-cy, may be,
 through,
 E^b C-7 F-7 F7 B^b7sus⁴ B^b7 2. A^b A^b7
 you know dear that I'm in love with you. Smile my hon-ey dear, while I
 E^b/B^b D^b7 C7 F-7 B^b7sus⁴ B^b7 E^b
 kiss a-way each tear, or else I shall be mel-an-chol-y too.

YOU'VE CHANGED

Fisher/Carey 1942

E \flat A7 A-7 \flat 5 D+7 D \flat 7 G-7 \flat 5 C+7

You've changed, that spar-kle in your eye is gone, your smile is just a care-less
 You've changed, your kiss-es now are so bla-se, you're bored with me in ev-'ry
 You've changed, you're not the an-gel I once knew, no need to tell me that we're

F9 1. B9 B \flat 9 E \flat C-7 F-7 B \flat 7

yawn, you're break-ing my heart, you've changed You've I

way, I through, it's

2. B9 B \flat 9 B \flat -7 E \flat 7 A \flat A7 A \flat -7 D \flat 9

can't un-der-stand, you've changed. You've for-got-ten the words "I love you",

G-7 E \flat A7 B \flat -7 E \flat 7 A \flat A7 A \flat -7 D \flat 7

each mem-o-ry that we shared. You ig-nore ev'-ry star a-bove you, I can't

G-7 G \flat -7 F-7 B \flat +7 D.C. al Coda B9 B \flat 9 E \flat 6

re-a-lize you ev-er cared. You've all ov-er now, you've changed.

BLUE GARDENIA

Russell/Lee 1953

A-7 D7 G Δ 7 C \sharp -7 \flat 5 F \sharp 7 F Δ 7 B-7 E7

Blue Gar-den-ia, now I'm a lone with you, and I am al-so blue,
 you, Gar-den-ia, once I was near her heart, af-ter the tear-drops start

A-7 D7 3 1. G Δ 7 E7 \flat 9 2. A-7 D7 \flat 9 G D \circ D9 G E-

she has tossed us a-side. And like hide? I lived for an ho-ur, what more can I

where are tear-drops to

C \sharp -7 F \sharp 7 B Δ 7 G \sharp -7 C \sharp -7 F \sharp 7 B7 E7 \flat 9 E-7 A7 A-7 D9

tell, love bloomed like a flow-er, then the pe-tals fell. Blue Gar-den-ia,

G Δ 7 C9 B-7 \flat 5 E7 \flat 9 A-7 D7sus 4 A \flat 7 G6

thrown by a pass-ing breeze, but pressed in my book of mem-o-ries.

BLUE HAWAII

Robin/Rainger 1937

A

B♭ B♭7 E♭ D E♭ B♭ A♭ G+7 C7

Night and you and blue Ha - wa - ii, the night is hea - ven - ly
 Love - ly you and blue Ha - wa - ii, with all this love - li - ness,
 Dreams come true in blue Ha - wa - ii, and mine could all come true

1. C-7 F7 B♭ 3. G7^{b9} C-7 F7^{b9}₁₃ 2. C-7 F7 B♭ E♭/B♭ B♭B♭7

and you are hea - ven to me. there should be love.

B

E♭ E° B♭/F B♭ B♭7 C7

Come with me while the moon is on the sea, the night is young

C-7 F7 D.C. al Coda C-7 F7 B♭ E♭/B♭ B♭

and so are we. this mag - ic night of nights with you.

HARBOR LIGHTS

Kennedy 1937

A

B♭7 F-7 B♭7 E♭ E♭

I saw the har - bor lights, they on - ly told me we were part - ing,
 I watched the har - bor lights, how could I help if tears were start - ing?
 Now I know lone - ly nights, for all the while my heart is whis - p'ring,

F-7 1. B♭7 E♭

the same old har - bor lights that once brought you to me. I watched the
 Good - bye to ten - der nights
 some oth - er har - bor lights

2. B♭7 E♭ B♭ A♭ A♭-7 D♭7

be - side the sil - v'ry sea. Fine I longed to hold you near and kiss you just once
 will steal your love from me.

E♭ C-7 F7 B♭7

more, but you were on the ship and I was on the shore. Now I know

WHAT KIND OF FOOL AM I?

Bricusse/Newley 1961

G^{7sus4} G^{7b9} C^{Δ7} F^{Δ7} E-7 A^{7sus4} D-7 G^{7sus4} E-7
 What kind of fool am I? Who nev-er fell in love, It seems that I'm the on - ly
 A^{7b9} D-7 G⁷ C^{Δ7} A-7 D⁷
 one that I have been think-ing of. What kind of man is this? An emp-ty shell,
 A-7 D⁷ B-7 E-7 A-7 D⁷ G^{7sus4} G⁷
 a lone - ly cell in which an emp-ty heart must dwell. What kind of
 C^{Δ7} A^{7b9} D-7 G^{7sus4} C^{Δ7}
 lips are these? That lied with ev - 'ry kiss, that whis - pered emp - ty words of
 clown am I? What do I know of life? Why can't I cast a - way the
 G/B B^{Δ7} A^{7b9} A^{7/G} F^{#7b5} F-7
 love that left me a - lone like this, why can't I fall in love? like oth - er
 mask of play and live my life? Why can't I fall in love, till I don't
 C/E E^{b9} D⁷ D-7 G^{7sus4} G^{7b9} C
 peo - ple can, and may - be then I'll know what kind of fool I am.
 give a damn.

RED SAILS IN THE SUNSET

Williams 1935

G G^{Δ7} D-7 G⁷ C^{Δ7} E⁷ G^{Δ7} G^{#7} A-7 G^{#7} A-7 D⁷
 Red sails in the sun - set, way out on the sea, oh car - ry my loved one sun - set,
 He sailed at the dawn-ing, all day I've been blue, red sails in the sun - set,
 A-7 D⁷ 1²G D⁺⁷ C E⁷ G A-7 D^{7sus4} G G⁷
 home safe - ly to me. Swift wings you must bor - row make straight for the shore,
 I'm trust-ing in you. and he goes sail - ing no more.
 C E⁷ G E⁷ A⁷ D⁷ D.C. al Fine
 we mar - ry to - mor - row and he goes sail - ing no more.

ALL MY TOMORROWS

Van Heusen/Cahn 1959

(C \sharp -7 \flat s 3rd x)

A-7 C-6 G/B B \flat 7

To-day I may not have a thing at all, except for just a dream or two, but Right now it may not seem like spring at all, we're drifting and the laughs are few, but As long as I've got arms that cling at all, it's you that I'll be clinging to, and

A-7 F \sharp 7 \flat 9 B-7 E7 \flat 9 A-7 D7 \flat 9 \oplus 1 B-7 \flat s E7

I've got lots of plans for to-mor-row and all my to-morrows be-long to you. Right I've got rain-bows planned for to-mor-row, and all my to-morrows be-long to all the dreams I dream, beg, or bor-row, on some bright to-mor-row they'll all come

2 D-7 G7 C C-7 F7 G E-7 C \sharp -7 \flat s C-(A7)

you. No one knows bet-ter than I, that love keeps pass-ing me by, that's fate.

G/B E-7 A-7 D7 B7 alt E7 A-7 D7 D.C. al Coda

But with you here at my side, I'll soon be turn-ing the tide, just wait. As

B-7 \flat s E7 \flat 9 A-7 E7 \flat 9 A-7 \flat s D7 G

true, and all my bright to-mor-rows be-long to you._____

HOW DEEP IS THE OCEAN?

Irving Berlin 1932

C- C/B C-7/B \flat A-7 \flat s G-7 A-7 \flat s D7 \flat 9

How much do I love you? I'll tell you no lie, how deep is the o-cean, How far would I tra-vel to be where you are? How far is the jour-ney,

G-7 F-7 B \flat 7 1 E \flat 7 B \flat 7 E \flat 7 A \flat 7 E \flat 7 A \flat 7

how high is the sky? How ma-ny times a day, do I think of you?_____

B9 G \flat -7 B7 F7 \flat 9 B \flat 7 G7 \flat 9 2 B \flat 7 E \flat 7 G-7 \flat s C7 \flat 9

How ma-ny ros-es, are sprin-kled with dew? And if I ev-er lost you,

F-7 A \flat -7 D \flat 7 E \flat /B \flat C-7 F9 F-7 B \flat 7 E \flat

how much would I cry? How deep is the o-cean, how high is the sky?

WHO CAN I TURN TO?

Bricusse/Newley 1964

E♭6 C F-7 B♭7
 Who can I turn to, when no - bo - dy needs me? My
 may - be to - mor - row I'll find what I'm af - ter, I'll

E♭Δ7 F-7 G-7 A♭Δ7 B♭-7 E♭7
 heart wants to know and so I must go where des - ti - ny leads me. With
 throw off my sor - row, beg, steal or bor - row, my share of laugh - ter. With

¹A♭Δ7 A°7 D7¹⁹ G-7 C7 F-7 D-7¹⁵
 no star to guide me, and no-one be-side me, I'll go on my way and

G-7 C7 F-7 B♭7 ²A♭Δ7 D-7¹⁵G7¹⁹
 af-ter the day the dark-ness will find me. And you I could learn to, with

C-9 F7 F♯°7 E♭/G G♭°7 F-7 B♭7 E♭6
 you on a new day but who can I turn to if you turn a - way?

BEWITCHED

Rodgers/Hart 1941

C C♯°7 D-7 D♯°7 C/E E+ F6 F-6
 I'm wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing child a - gain, be -
 I'll sing to him, each spring to him, and long for the day when I'll cling to him,
 Could - n't sleep, would - n't sleep, when love came and told me I should - n't sleep, be -

C/E E♭°7 ¹D-7 A7¹⁹ D-7 G7 ²G7/D C7 FΔ7 E-7 A7
 witched, both - ered and be - wild - ered am I. wild - ered am I.

D- A- D-7 G7
 Lost my heart but what of it? He is cold I a - gree, he can laugh but I

D-7 G7 E-7 E♭°7 D-7 G7 *D.C. al Coda* D-7 G7 C
 love it, al - though the laugh's on me. I'll wild - ered am I

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ALL THE WAY

Van Heusen/Cahn 1957

FΔ7 E-7b5 A 7b9 D-7 G9

When some-bo-dy loves you, it's no good un-less they love you, all the way.
 When some-bo-dy needs you, it's no good un-less she needs you all the way.

C7 B_b/D D_#7 C7/E FΔ7 C-7 F7

Hap - py to be near you, when you need some-one to cheer you, all the way.
 Through the good and lean years and for all the in be-tween years, come what may.

B_bΔ7 C7 G-7 E-7b5 A 7b9 D-7 G7 C-7 F7

Tall - er than the tall - est tree is, that's how it's got to feel,
 Who knows where the road will lead us, on - ly a fool would

B_bΔ7 C7 A7 D-7 D-7/C B_b-7 E_b7 2D- B_b-7 E_b7

deep - er than the deep blue sea is, that's how deep it goes if it's real. say, But

FΔ7 A+7 D7b9 B-7b5 C9/B_b A-7b5 D7b9 G-7 C7b9 F

if you let me love you, it's for sure I'm gon-na love you all the way, all the way.

I COVER THE WATERFRONT

John Green/Heyman 1933

A E-7 A7₃ A-7 D7b9 G CΔ7₃ B-7 B_bo7 A-7

I cov - er the wat - er - front, I'm watch - ing the sea, will the one I love be
 I cov - er the wat - er - front, in search of my love, and I'm cov - ered by a
 I cov - er the wat - er - front, I'm watch - ing the sea, for the one I love must

D7sus⁴ D7 1. GΔ7 B-7b5 E7b9 2. G D7sus⁴ G

com - ing back to me? b - ove. Fine
 star - less sky back to me.

B A-7 D7 G₃ B- B_b7 A-7₃ D7 G₃ G6

Here am I pa - tient - ly wait - ing, hop - ing and long - ing. Oh, how I yearn,

B-7 E7 C_#7₃ F_#7 B-7₃ E7 A-7₃ D7

where are you? Are you for - get - ting, do you re - mem - ber, will you re - turn? D.C. al 2nd End (Fine)

EVERYTHING HAPPENS TO ME

Matt Dennis/Adair 1941

A

I make a date for golf and you can bet your life it rains, I try to give a party and the
I never miss a thing, I've had the measles and the mumps, and ev'-ry time I play an ace, my
I've telegraphed and phoned, I sent an air-mail special too, your answer was good-bye, and there was

D-7b5 G7b9 C-7 A7b D-7 D7b7 \oplus

guy up-stairs com-plains, I guess I'll go thru life just catch-in' colds and miss-in' trains,
part-ner al-ways trumps, I guess I'm just a fool who nev-er looks be-fore he jumps,
ev-en post-age due, I fell in love just once and then it had to be with you,

1. C-7 F7 B \flat G7 2. C-7 F7 B \flat

B

ev-'ry-thing hap - pens to me. ev-'ry-thing hap - pens to me. At

F-7 B7b9 EbΔ7 C7b9 F-7 B7b9

first my heart thought you could break this jinx for me, that love would turn the trick to end des-
pair, but now I just can't fool this head that thinks for me, I've

EbΔ7 E-7 A7b9 D47

G-7 C7 C-7 F7 D.C. al Coda C-7 F7b9 Bb6

mort-gaged all my cas-tles in the air. I've ev-'ry-thing hap - pens to me.

A SUMMER PLACE

Max Steiner/Discant 1959

12:8

B \flat G-7 C-7 F sus^4 B \flat G-7 C-7 F 7sus^4 B $\flat\Delta 7$ C-7 F7 B $\flat\Delta 7$ C-7 F7

There's a sum-mer place where it may rain or storm, yet I'm safe and warm, for with -
in that sum-mer place your arms reach out to me and my heart is free from all
of a sum-mer place is that it's a - ny - where when two peo - ple share all their

B \flat G-7 C-7 F7 B \flat G-7 C-7 F7 G-7 B \flat /F Eb C-7 B \flat /D G-7 C-7 Eb-6

care, for it knows there are no gloom-y skies when seen thru the eyes of
hopes, all their dreams, all their

B \flat /F F 7sus^4 C7 F9 D.C. al Coda B \flat

those who are blessed with love, and the sweet se - cret love.

LAST NIGHT WHEN WE WERE YOUNG

Arlen/Harburg 1937

GΔ7 C7^{#11} B-7 E7³ G/A A9 E^{flat}7 C/D D7³

Last night when we were young, love was a star, a song un -sung. Life was so
To - day the world is - old, you flew a - way and time grew cold, where is that

G6 G^{#7} A-7^{b5} D7^{b9}
1. B-7 B^{b9} A-7 A^{b7}^{#11} 2. GΔ7 G^{#7} A-7 D7

new, so real so bright, a-ges a - go - last night go last night? To
star that seemed so bright a-ges a - - -

B-7^{b5} E7^{b9} B^{b7} A9 A7^{b9} B7 B^{b7}^{b9} A7^{b9}

think that Spring had de - pend-ed - on mere-ly this, a look a kiss. To

D-(Δ7) D-7 B-7^{b5} E-7^{b5} A7^{b9}
think that some-thing so splen-did could slip a - way - in one lit-tle day-break. So

GΔ7 A-7 B^{b7} B-7 E7 B-7^{b5} E7 F9 E7 E7^{b9}

now, let's re-mi-nisce - and re-col -lect - the sighs and- the - kiss-es, the arms that

E-7^{b9}A A7 B^{b7} A-7 D7^{b9} G

clung when we were young last night.

ILL WIND

Arlen/Koehler 1934

B^{b6} A-7^{b5} D7^{b9} D-7 G7 E^{flat}7 A^{flat}7 D-7 G7 C-7^{b5} F7^{b9} B^{b6} G7^{b9}

Blow, ill wind, blow a way, let me rest to - day, you're blow- in' me no good, no
Go, ill wind, go a way, skies are oh so gray a - round my neighbor hoed no

1. C-7 F7 2. B^{b6} A7^{b9} D7 E-7 F^{flat}7 D/F[#] G7^{sus4}
good. good. You're on- ly mis-leading the sun-shine I'm need-in', ain't that ashame?

G13 D7 E-7 F^{flat}7 D/F[#] G7 D^{b7}^{#11} C-7^{b5} F7^{b9}

It's so hard to keep up with troubles they creep up from out of no - where, when love's to blame.
D.C. al 1st verse

PEOPLE

Jule Styne/Merrill 1963

CΔ7 G7sus⁴ G7 CΔ7 G7sus⁴ C6₃ G7sus⁴ CΔ7

Peo-ple,____ peo-ple who need peo-ple,____ are the luck-i-est peo-ple____ in the
Lovers____ are ver-y spe-cial peo-ple,____ they're the luck-i-est peo-ple____ in the

¹B-7 E7 A- A-7^{b5} D7^{b9}

world____ We're chil-dren need-ing oth-er chil-dren____ and yet let-ting our grown-up

GΔ7 A/C# C-6 G/B B^bo7 A-7 D7 D-7 G7

pride hide all the need in - side, -act- ing more like chil-dren than chil-dren.

²G-7 C7 F G7/F F- C/E G-7 C7 F

world____ With one per-son,____ one ver-y spe-cial per-son,____ a feel-ing deep in your soul

G7/F C/E F[#]-7^{b5} C/G₃ A-7 D-7 G7

says you were half, now you're whole____ No more hun-ger and thirst, but first, be a per-son who needs

C C7 F F- G7sus₃⁴ D-7 G7sus⁴ C

peo-ple,____ peo-ple who need peo-ple____ are the luck-i-est peo-ple in the world.

TIME ON MY HANDS

Vincent Youmans/Adamson 1930

FΔ7₃ B-7^{b5}₃ E7 G-7₃ G-7^{b5}

Time on my hands,____ you in my arms,____ noth-ing but love____ in
Then if you fall,____ once and for all,____ I'll see my dreams____ come

¹C7 G-7 C7 ²A7 D+7₃ D7^{b9} G7

view____ true____ Mo-ments to spare____ for some-one you care

G-7 C7 FΔ7₃ D-7 G7 G-7 C7 FΔ7₃

for, one love af-fair____ for two. With time on my hands,

D+7₃ G7₃ G-7 C7 F6

and you in my arms,____ and love in my heart, all for you.

I'M GLAD THERE IS YOU

Maidera/J Dorsey 1945

THANKS FOR THE MEMORY

Rainger/Robin 1937

G-7 C7 F6 C+7 F6 3 F#⁷ C7/G 3 F/A
 Thanks for the mem-o-ry, of can-dle-light and wine,
 Thanks for the mem-o-ry, of rain-y af-ter-noons,
 Thanks for the mem-o-ry, of sun-burns at the shore,
 cas-tles on the Rhine, the swing-y Har-lem tunes,
 Thanks for the mem-o-ry, of sun-burns at the shore,
 nights in Sing-a-pore, you

E♭7 E-7♭5 F#⁷ G-7 ♦G7 C7sus⁴C7
 Par-the-non and mo-ments on the mot-or trips and burn-ing lips and might have been a head-ache but you Hud-son Riv-er Line, how burn-ing toast and prunes, nev-er were a bore, so

A♭ B♭-7 E♭7 A♭ D7♭9 C/G A-7
 Ma-ny's the time that we feast-ed and ma-ny's the time that we fast-ed, oh, well it was swell while it

D-7 G7 G-7 C+7 D.C. al Coda
 last-ed, we did have fun and no harm done. And

♦G-7 C7 F
 thank you so much.

I'VE GROWN ACCUSTOMED TO HER FACE.

69

Loewe/Lerner 1956

Loewe/Lerner 195

I've grown accustomed to her face,
I've grown accustomed to her face,
she almost makes the day begin,
she almost makes the day begin,
I've grown accustomed to her face,
I've got-ten
cus-tomed to the tune she whis-tles night and noon, her smiles, her frowns, her ups, her downs are sec-ond
used to hear hersay, "Good morn-ing" ev-'ry day, her joys, her woes, her highs, her lows are sec-ond
na-ture to me now, like breath-ing out and breath-ing in, I was se-
na-ture to me now, like breath-ing out and breath-ing in, I'm ve-ry
rene-ly in-de-pen-dent and content before we met, sure-ly I could al-ways be that way a-gain and yet, I've grown ac-
grate-ful she's a wo-man and so easy to for-get, rath-er like a ha-bit one can al-ways break and yet, I've grown ac-
cus-tomed to her looks, ac-cus-tomed to her voice, ac-cus-tomed to her face.
cus-tomed to the trace, of some-thing in the air, ac-cus-tomed to her face.

FOR YOU, FOR ME, FOREVERMORE

George/Ira Gershwin 1946

George Gershwin 1946

F6 A-7 Ab⁷ G-7 C7 1. F6 A-7 Ab⁷ G-7

For I'm you for me, for ev-er-more, it's the bound to be for ev-er-more, in our hearts,

C7 C-7 F7 C7 F7^{b9} B^b D-7 G7

it's plain to see, we found by find-ing each other, the love we wait-ed

D^{b7} C⁺⁷ 2. C-7 F7 B^{bb7} E^{b7sus4} E^{b7} F^{#7} D^{7b9}

for I'm hap - py end - ing starts, what a love-ly world this

G-7 C7 F^{#7} D-7 G7 G-7 C^{7sus4} C7 F6

world will be, with a world of love in store, for you, for me, for ev-er more.

70

GUESS I'LL HANG MY TEARS OUT TO DRY

Jule Styne/Cahn 1944

A

E-7 E_b-7 D-7 G7 CΔ7 FΔ7 B-7 B_b7¹¹ A7 A_b7¹¹

When I want rain— I get sun-ny wea-ther, I'm just as blue as the sky,
Friends ask me out, I tell them I'm bu-sy, must get a new al-i-bi,
Some-bo-dy said just for-get a-bout her, I gave that treat-ment a try,

G-7 C7¹⁹ F B_b7 A-7 D7 D-7 G7sus⁴ ^{1.} C G7sus⁴

since love is gone, can't pull my-self to - geth-er, guess I'll hang my tears out to dry...
I stay at home, and ask my-self where is she,
strange-ly e-nough,

^{2.} C **B** G-7 C7 G-7 C7 FΔ7 B_b7 F6

Dry lit-tle tear-drops, my lit-tle tear-drops, hang-ing on a string of dreams.

E-7 A7 E-7 A7 D-7 A_b7 G7sus⁴ G7 D.C. al Coda

Fly lit-tle mem'-ries, my lit-tle mem'-ries, re-mind her of our cra-zzy schemes.

C CΔ7/B A-7 C/G F#-7¹⁵ B7 E-7 E_b-7 D-7 G7sus⁴ C

then one day she passed me right by— Oh well, I guess I'll hang my tears out to dry—

GHOST OF A CHANCE

Victor Young/Washington 1931

A

CΔ7 G+7 E-7¹⁵ A7¹⁹ F-7 B_b7

I need your love so bad-ly, I love you oh so mad-ly, but
I thought at last I'd found you, but oth-er loves sur-round you,
But what's the good of schem-ing, I know I must be dream-ing, for

CΔ7 A-7 D7 G+7 ^{1.} E-7 A7¹⁹ D-7 G7 ^{2.} C F- C A7¹⁹

I don't stand a ghost of a chance with you. I you. Fine

B

D-7 G+7 CΔ7

If you'd sur-ren-der just for a ten-der kiss or two,

F#-7¹⁵ B7 E7 A7 D7 G7

you might dis-cov-er that I'm the lov-er meant for you, and I'd be true. But

D.C. al 2nd End (Fine)

TWO FOR THE ROAD

Mancini/Bricusse 1967

C7 F#-7b5 B7b9 E-7 E/D CΔ7 B-7

If you're feeling fan-cy free, come wan-der thru the world with me, and an-y-place we
In sum-mer-time the sun will shine, in win-ter we'll drink sum-mer wine, and ev'-ry-day that

A-7 A-/G D/F# A°7/G GΔ7 1. E-7 E/D

chance to be will be our ren-dez-vous, two for the road. we'll tra-vel down the
you are mine will be a love-ly day,

A7/C# D-7 D-/C G7/B E-7b5 A7b9

years, col-lect-ing pre-cious mem-o-ries, se-select-ing sou-ven-irs and liv-ing

D-7b5 G7b9 CΔ7 C7 2. G7/F E- E/D C#-7b5 C-6

life the way we please In sum-mer-time the As long as love still wears a smile, I

G/B CΔ7 B-7 Bb7 A-7 D7b9 G

know that we'll be two for the road, and that's a long, long while.

NEVERTHELESS

Ruby Kalmar 1931

Bb Dbb7 F7/C F9 D-7b5 G7b9

May-be I'm right and may-be I'm wrong, and may-be I'm weak, and may-be I'm strong, but
May-be I'll win, and may-be I'll lose, and may-be I'm in for cry-ing the blues,
May-be I'll live a life of re-gret, and may-be I'll give much more than I get,

C-7 G7 1. C7 F7 Bb G7b9 C-7 F9 2. C7 F7 Bb

nev-er-the-less, I'm in love for you. love with you. Fine

Bb7 F-7 Bb7 EbΔ7

Some-how, I know at a glance, the ter-ri-ble chan-ces I'm tak-ing,

G-7 C7 G-7 C7 F7 D.C. al 2nd End (Fine)

fine at the start, then left with a heart that is break-ing.

VIOLETS FOR YOUR FURS

Matt Dennis/Adair 1941

G-7 C7³ FΔ7 B♭7 E♭7 A-7 D7♭9

I bought you vi - o - lets for your furs, and it was spring for a - while, re - mem - ber?
I bought you vi - o - lets for your furs, and there was blue in the win - try sky.

G-7 C7³ FΔ7 B♭Δ7 A-7 D7 1G-7

I bought you vi - o - lets for your furs, and there was A - pril in Dec - em - ber. The
You pinned the vi - o - lets to your furs and gave a lift to the crowds pass - ing

C7 FΔ7 G-7 G♭7 F6 C7

snow drift-ed down on the flow - ers and melt-ed where it lay, the snow looked like dew on the

FΔ7 G7 G-7 D♭7 2G-7 B♭Δ7 E♭7 FΔ7 A-7♭5

blos - soms as on a sum - mer's day. by. You smiled at me so sweet - ly, since then onethought to -

D7 B♭7³ C+7 F6 G-7 C7♭9³ F6

curs, that we fell in love com - plete - ly, the day that I bought you vi - o - lets for your furs.

TRY A LITTLE TENDERNESS

Connally/Woods 1932

E♭Δ7 C-7 F-7 B♭7 E♭ D+7 D♭9 C9

She may be wea - ry, wo-men do get wea - ry wear-ing that same shab - by dress.
You know she's wait-ing, just an - ti - ci - pa - ting things she may nev - er pos - sess.
You won't re - gret it, wo-men don't for - get it, love is their whole hap - pi - ness.

C-7 F7 F-7 B♭7 1G7♯9 C7♭9 F-7 B♭7¹⁹ 2E♭ B♭7 E♭7

And when she's wea - ry, try a lit - tle ten - der - ness. It's
While she's with-out them, try a lit - tle ten - der - ness.
It's all so ea - sy, try a lit - tle ten - der - ness.

A♭Δ7 D-7♭5 G7♭9 C-7 G-7♭5 C7♭9

not just sen - ti - men - tal, she has her grief and care, and a

F-7 G-7♭5 C7♭9 F-7 F7 B♭7

word that's soft and gen - tle makes it ea - si - er to bear. D.C. a

THIS IS ALL I ASK

73

Gordon Jenkins 1958

Verse

Music for the Verse:

Chords: F6, F[#]7, G-7, C7, G-7, C7, F^o7, F6
 lyrics: As I approach the prime of my life, I find I have the time of my life,
 FΔ7/A, A^b7, G-7, F[#]7, G-7, B^b-7, E^b7
 lyrics: learn-ing to en - joy at my lei-sure all the sim-ple plea-sures, and so I hap-pi-ly con-
 A13, E^b9, A-7^b5, D7^b9, D-7, G7^b9, D^b9, C7^b9, F6, D7^f9
 lyrics: cede, this is all I ask, this is all I need.

Chorus

Music for the Chorus:

Chords: G-7, C7, F6, FΔ7, A-7^b5, D7^b9, G-7, C7^b9
 lyrics: Beau - ti - ful girls, walk a lit-tle slow-er when you walk by
 Wan - der-ing rainbows leave a bit of col-or for my heart to
 F6, G-7, FΔ7, D-7, G-7, G[#]7, 1FΔ7/A
 lyrics: me. Lin - ger-ing sun - sets, stay a lit- tle long-er with the lone - ly
 own. Stars in the sky make my wish come true be-fore the night has
 B-7^b5, E7^b9, A-, A-(Δ7), A-7, D7
 lyrics: sea. Chil - dren ev - 'ry - where, when you shoot at bad men, shoot at me,
 A-7, D+7, G7, C[#]7, D-7, G7, C7
 lyrics: take me to that strange, en-chant-ed land grown - ups sel-dom un-der-
 C7, 2A7^b13, B^b6, B-7^b5, E7^b9
 lyrics: stand. flown. and let the mus-ic play as long as there's a
 A-, A-7, D7^b13, G-7, C7sus⁴, F6
 lyrics: song to sing and I will stay young - er than spring.

THE MASQUERADE IS OVER

Wrubel, Magidson 1938

Verse E♭ E♭Δ7 G-7^{b5} C7 F-7 B♭7sus⁴ B♭7

My blue ho - ri - zon is turn - ing gray, _____ and
 my dreams are drift - ing a - way _____ Your
 Your Your You

A E♭ G7 C7 B♭7 E♭7 A♭ D7

eyes don't shine like they used to shine, and the thrill is
 words don't mean what they used to mean, they were once in -
 look the same, you're a lot the same, but my heart says

G-7 C7 F7 F-7 B♭7 E♭ E♭7

gone spired, when your lips meet mine, I'm a - afraid the mas - que - rade is
 now they're no you're just rou - tine, same",

A♭Δ7 A♭-6 1. G-7 C7Δ9 F-7

ov - er, and so is love, and so is love _____

B♭7 2. G-7 C7 F-7 B♭7 E♭6

Your love, and so is love _____ I

B F-7 B♭7 G-7 C7Δ9 F-7 B♭7 E♭Δ7

guess I'll have to play Pag - liac - ci and get my - self a clown's dis - guise, and

A-7^{b5} D7^{b9} GΔ7 G7 C7 F7 B7^{#11} B7 D.S. al Coda

learn to laugh like Pag - liac - ci with tears _____ in my eyes. You

E♭7 A♭ D♭9 G-7 C7Δ9 F-7 B♭7sus⁴ E♭6

rade is ov - er, and so is love, and so is love _____

THEY SAY IT'S WONDERFUL

75

Irving Berlin 1946

Musical score for 'They Say It's Wonderful' featuring three staves of music with lyrics and chords.

Chords:

- Staff 1: G-7, G-7^{b5}, C7, A-7, A^bo7, G-7^{b5}
- Staff 2: 1. C7^{b9}, FΔ7, A-7, D7^{b9}, 2. C7^{b9}, F7, F+7
- Staff 3: B^bΔ7, B^b-6, F/A, A-7, A^bo7, G-7, A-7/G
- Staff 4: F9, E7, A-7, D7, A^b-7, D^b7, G-7, G-7^{b5}, C7^{b9}
- Staff 5: A-7, E^b9, D9, D-7, G7, G-7, C7, F6

Lyrics:

They say that fall-ing in love is won-der-ful, It's won-der-ful,
 And with the moon a - bove, it's won-der-ful, it's won-der-ful,
 so they say. so they tell me I
 can't re-call who said it, I know I nev-er read it, I on-ly know they
 tell me that love is grand, and the thing that's known as ro-mance is
 won-der-ful, won-der-ful in ev-'ry way, so they say.

SMILE

Chaplin/Turner 1954

Musical score for 'Smile' featuring five staves of music with lyrics and chords.

Chords:

- Staff 1: F, FΔ7
- Staff 2: A-7, A^bo7, G-7, D7^{b9}, G-7
- Staff 3: B^b-7, E^b9, F6
- Staff 4: D+7, G-7, 1. C7^{b9}, 2. C7^{b9}, F

Lyrics:

Smile, tho' your heart is ach-ing, smile e - ven tho' it's break-ing,
 Light up your face with glad-ness, hide ev -'ry trace of sad-ness,
 when there are clouds in the sky, you'll get by. If you smile though your
 al - tho' a tear may be e - ver so near. That's the time you must
 fear and sor - row, smile and may - be to - mor - row, you'll see the
 keep on try - ing, smile, what's the use of cry - ing, you'll find that
 sun come shin - ing thru for you. you'll just smile
 life is still worth - while, if

THE END OF A LOVE AFFAIR

Edward Redding 1950

A

G-7 C7 FΔ7 F-7 B♭7 E♭Δ7
So I walk a lit-tle too fast, and I drive a lit-tle too fast, and I'm
So I talk a lit-tle too much, and I laugh a lit-tle too much, and my
So I smoke a lit-tle too much, and I drink a lit-tle too much, and the

E♭7 A♭7 E♭7 A♭7 D♭Δ7 C7sus⁴ Ⓛ 1. F D-7
reck-less it's true, but what else can you do at the end of a love af-fair? So I
voice is too loud when I'm out in a crowd, so that peo-ple are apt to
tunes I re-quest are not al-ways the best, but the ones where the trum-pets

2. F B D-7 G7 D-7 G7 D-7 G7
stare. Do they know, do they care, that it's on-ly that I'm lone-ly and low as can

D-7 G7 CΔ7 A-7 D7 D-7 G7 G-7 C7
be? And the smile on my face is-n't real-ly a smile at all. So I

C-7 F7 B♭Δ7 E♭9 FΔ7
blare. So I go at a mad-den-ing pace, and I pre-tend that it's tak-ing her

A♭Δ7 G-7 C7 G-7 C7 F6
place. But what else can you do at the end of a love af-fair.

WARM VALLEY

Duke Ellington 1943

E♭Δ7 E°7 F-7 B♭7sus⁴ G7 C7 F-7 D♭7
E♭6 -3 E- B♭sus⁴ 1. E♭ B♭7 2. E♭ A♭Δ7 C-7 B°7 B♭-7 E♭7

A♭6 D♭Δ7 F♯-7 B7 B♭9 E° F-7 B♭7 3. Ⓛ E♭

A SUNDAY KIND OF LOVE

77

Louis Prima/B.Belle 1946

F6 A-7 A \flat 7 G-7 C7 \flat 9 F6 D7 \flat 9

I want a Sun-day kind of love, a love to last past Sat-ur-day night,
I want a love that's on the square, can't seem to find some-bo-dy to care,
My arms need some-one to en-fold, to keep me warm when Mon-day's are cold,

G-7 B \flat -6 E \flat 7 A-7 D7 \flat 9 G-7 C7

I'd like to know it's more than love at first sight, I want a Sun-day kind of love,
I'm on a lone-ly road that leads me no-where,
a love for all my life to have and to hold,

¹F6 D7 G-7 G \flat 7 ²F6 G \flat A9 F6 C-7 F7

I want a *Fine* I do my Sun-day dreaming and

C-7 F7 \flat B \flat 6 C-7 F9 B \flat 6 A \flat 7 \sharp 11 G9 D-7

all my Sun-day schem-ing ev'-ry min-ute, ev'-ry hour, of ev'-ry day. I'm hop-ing to dis-cover a

G9 D \flat 7 C9 F \sharp 7 G-7 C7

cer-tain kind of lov-er, who will show me the way? My arms need *D.C. al Fine*

SEPTEMBER IN THE RAIN

Warren/Dublin 1937

E \flat A \flat 7 G-7 C7 F-7 F-7/E \flat D \flat 7 \sharp 11 B7 B \flat 7

The leaves of brown came tum-blung down, re-member? in Sep-tem-ber, in the
The sun went out just like a dy-ing em-ber, that Sep-
Thought spring is here, to me it's still Sep-tem-ber, that Sep-

E \flat C7 ¹F-7 B \flat 7 ²E \flat B \flat 7 E \flat 7 B \flat 7 E \flat 7

rain The To ev'-ry word of love I heard you

A \flat A7 D \flat 7 C-7 F7 C-7 F7 F-7 B \flat 7

whis-per, the rain-drops seemed to play a sweet re-frain Though

PORTRAIT OF JENNIE

Robinson/Burdge 1948

A

F D-7 D \flat 7 C-7 F+7 B \flat 6 E \flat 9

A por-trait of Jen-nie, more love-ly to see, than a
The por-trait of Jen-nie is etched on my heart, where her
the por-trait of Jen-nie, I nev-er will part, for there

1 A-7 D-7 G-7 C7 \flat 9 A+7 D9 G-7 C7 \flat 9 2 A-7 D-7

mas - ter-piece, how-ev-er fa-mous it be. **B** The por-trait of fea-tures have been

G-7 C7 \flat 9 F6 E \flat 9 F6 B-7 E7 AΔ7 C \sharp -7 D-7 G7

sketched from the start Ah the co-lor and beau-ty of line and the glow of her

C6 F7 E-7 A7 \flat 9 D-7 A \flat 9 G9 G7 \flat 9 G-7 C7 \flat 9 D.C. al Coda

spi - rit di-vine, all cast in Hea-ven's own de-sign. With the por-trait of

A-7 D-7 G-7 C7sus $\frac{4}{3}$ C7 \flat 9 F6

is - n't an - y por-trait of Jen-nie, ex - cept in my heart.

CRY ME A RIVER

Arthur Hamilton 1953

A

C- A \flat /C C-6 C-7 F-7 B \flat 7 E \flat Δ7 D-7 G7

Now you say you're lone-ly, you cry the whole night thru, well you can
Now you say you're sor-ry, for be-ing so un - true, well you can
Now you say you love me, well just to prove you do, come on and

G-7 \flat 5 C7 \flat 9 F7sus $\frac{4}{3}$ F9 B7 B \flat 7sus $\frac{4}{3}$ 1 E \flat 6 G7 2 E \flat D7 \flat 9

cry me a riv-er, cry me a riv-er, I cried a riv-er ov-er you. Fine

B

G- A-7 \flat 5 D7 \flat 9 G- A-7 \flat 5 D7 \flat 9

You drove me, near-ly drove me out of my head, while you nev-ersed a tear,

G- A-7 \flat 5 D7 \flat 9 G D-7 G7 D.C. al Fine

re-member? I re-mem-ber all that you said; told me love was too ple-bi-an, told me you were thru with me and

PIECES OF DREAMS

79

Michel Legrande/Bergman 1970

F6 G-7 A-7 D-7 G-7 G-7/F C7/E C7
 Little boy lost in search of Little boy found, you go a -
 Little boy false in search of lit - tle boy true, will you be

FΔ7 G-7 A-7 B-7Δ5 C-7 CΔ7 A7/CΔ
 won-der-ing, wan-der-ing, stum - bl - ing, tum - bl - ing, round, round.
 ev - er done tra - vel - ing, al - ways un - rav - el - ing you, you?

¹. D-7 D-7/C B-7Δ5 E7 A-7 F7sus⁴ F9
 When will you find what's on the tip of your mind?

BΔ7 F/A G-7 C7 A-7 D7 G-7 C7
 Why are you blind to all you ev - er were, nev - er were, real - ly are, near - ly are?

²D-7 BΔ/D G-7Δ9DΔ C7 F/C B-7Δ5
 run - ning a - way could lead you fur - ther a - stray, and as for

F7/C C7sus⁴ C9 F7sus⁴ C-7 B7Δ11 BΔ7 BΔ-7 EΔ7
 fish - ing in streams for pie - ces of dreams, those

FΔ7 D-7 G-7 C7 F6 G-7 A-7 D-7
 pie - ces will nev - er fit, what is the sense of it? Little boy blue, don't let your

G-7 G-7/F C7/E C7 FΔ7 G-7
 lit - tle sheep roam, it's time come blow your horn, meet the morn,

A-7 B-7Δ5 C7 C7Δ9 F6 BΔ6 F6
 look and see, can you be far from home

THE HEATHER ON THE HILL

Loewe/Lerner 1947

A

The mist of May is in the gloam - in',
The morn-in' dew is blink-in' yon - der,
That when the mist is in the gloam - in'
and all the clouds are hold-in' still,
there's la - zy mus - ic in the rill
and all the clouds are hold-in' still,

BbΔ7 A-7 D7 G-7 D7/A BbΔ7 B°7 F/C C7Δ9 F6 C7
so take my hand and let's go roam-in' thru the hea - ther on the hill.
and all I want to do is wan - der
if you're not there I won't go roam-in'

hill. There may be oth - er days as rich and rare, there may be oth - er springs as full and
fair, but they won't be the same they'll come and go, for this I know.

D.C. al Coda
D-7 G-7Δ9Db F/C D-7 G-7 C7 F6
hill, the hea - ther on the hill.

MY OWN TRUE LOVE (TARA'S THEME)

Steiner/David 1941

F G-7 C7 G-7 C7 Fsus4 F F/A Bb
My own true love, my own true love, at last I've found you,
No lips but yours, no arms but yours, will ev - er lead me
And by your kiss, you've shown true love, I'm yours for - ev - er,

F/A G-7 C7 2.F G-7 C7 F Bb
my own true love. thru hea - ven's doors. Fine I roamed the earth

A-7 G-7 C7
in search of this, I knew I'd know you, know you by your kiss.

D.C. al 2nd End (Fine)

IF EVER I WOULD LEAVE YOU

81

Loewe/Lerner 1960

The musical score consists of ten staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. The score includes the following chords and lyrics:

- Staff 1: C-7, F7, B \flat A7
If ev - er I would leave you, it would - n't be in sum - mer,
But if I'd ev - er leave you, it could - n't be in au - tumn,
If ev - er I would leave you, how could it be in spring - time?
- Staff 2: G-7, C-7, F7, B \flat A7
see - ing you in sum - mer, I nev - er would go.
how I'd leave in au - tumn I nev - er will know.
know - ing how in spring I'm be - witched by you so.
- Staff 3: B \flat 7, E \flat 6, C-7, F7, B \flat A7
Your hair streaked with sun - light, your lips red as flame,
I've seen how you in spar - kle, when fall nips the air,
Oh No! not in spring - time,
- Staff 4: G-7, C-7, G7/D, 1. E \flat 6, C- B \flat , C-7
your face with a lus - ter, that puts gold to shame.
I know you in au - tumn
- Staff 5: F7, 2. C-7, F7 \flat 9, B \flat 6
But if I'd ev - er and I must be there. And could I
- Staff 6: D, D+, G Δ 7, E-7, A7, D Δ 7, D6
leave you run - ning mer - ri - ly thru the snow?
Or on a
- Staff 7: F \sharp , F \sharp +, B, E-7, A7, D6, F7
win - try eve - ning when you catch the fi - re's glow.
If ev - er I would
- Staff 8: D.C. al Coda
A \flat 9, B \flat 6, C9, F9
sum - mer, win - ter or fall, no, nev - er could I leave you
- Staff 9: C-7, F7 \flat 9, B \flat 6, B Δ 7, B \flat 6
at all.

NANCY WITH THE LAUGHING FACE

Van Heusen/Phil Silvers 1944

G-7 C7 G-7 C7 FΔ7 G-7

If I don't see her each day I miss her, Gee, what a thrill each
 She takes the win-ter and makes it sum-mer, sum-mer could take some
 I swear to good-ness you can't re-sist her, sor-ry for you she

A-7 A♭7 G-7 D7^{b9} G-7 E-7^{b5} A7 1. D-7 G7

time I kiss her. Believe me I've got a case on Nan-cy with the laugh-ing face.
 les-sons from her. Pic-ture a tom-boy in lace, that's my
 has no sis-ter. No one could ev-er re-place

G-7 D7^{b9} 2. D-7 B♭7 E♭7 F6 A+7 D-7 A+7

She takes the Nan-cy with the laugh-ing face. Fine Do you ev-er hear mis-sion bells ring-

D-7 A+7 D-7 A+7 D-7 G7 C7

ing? well, she'll give you the ve-ry same glow. When she

FΔ7 D-7 G-7 A7^{b9} D-7 G7 G-7 C7 D7^{b9}

speaks you would think it was sing-ing, just to hear her say "Hel-lo" I swear to

D.C. al 2nd End (Fine)

THE NIGHT WE CALLED IT A DAY

Matt Dennis/Tom Adair 1942

A-7^{b5} D7^{b9} GΔ7 F#-7^{b5} B7^{b9} E-7 C#-7^{b5}

There was a moon out in space, but a cloud drift-ed ov-er its face, you
 I heard the song of the spheres like a min-or la-ment in my ears, I
 The moon went down, stars were gone, but the sun did-n't rise with the dawn, there

G/B₃ B♭7₃ B-7 B♭7 A-7 A♭7^{#11} 1. GΔ7 D7^{b9} 2. GΔ7 G7

kissed me and went on your way, the night we called it a day. I heard the day.

THE NIGHT WE CALLED IT A DAY (pg 2)

Musical score for 'The Night We Called It A Day' (pg 2). The score consists of three staves of music with lyrics. The first staff starts with CΔ7, D-7, DΔ7, C/E, A-7b5, B7b9, E-7, A7. The second staff starts with F#-7b5, B7b9, E-7, A7, Eb7b11, D7sus4, D7b9, D.C. al Coda. The third staff starts with E-, E-(Δ7), E-7, E-6, B-7, Bb7, A-7, Ab7, GΔ7. The lyrics are: Soft thru the dark, the hoot of an owl in the sky, sad tho' his song, no blu-er was he than I. The moon went was - n't a thing left to say, the night we called it a day.

IT NEVER ENTERED MY MIND

Rodgers/Hart 1940

Musical score for 'It Never Entered My Mind'. The score includes lyrics and chords for four staves. Staff A starts with FΔ7, BbΔ7, FΔ7, BbΔ7, A-7, G-7, F6, G-7. The lyrics are: Once I laughed when I heard you say - ing that I'd be play-ing so - li-taire, Once you told me I was mis - tak - en, that I'd a-wak - en with the sun Once you warned me that if you scorned me, I'd sing the maid-en's pray'r a - gain, un - ea - sy in my ea - sy chair, it nev - er en - tered my mind. Staff B starts with 2 G-7, G7, G-7, C7, F6, G-7, C7sus4, FΔ7. The lyrics are: it nev - er en - tered my mind. You have what I lack my - self, G-7, C7, FΔ7, G-7, A-7, Ab7, G-7, C7sus4, C7. The lyrics are: and now I ev - en have to scratch my back my - self. D.C. al Coda. The final staff starts with A-7b5, D7b9, G-7, C7sus4, A-7, D7, G-7, C7sus4, F6. The lyrics are: there a - gain, to get in - to my hair a - gain, it nev - er en - tered my mind.

David Mann/Bob Hilliard 1955

CΔ7 D-7 CΔ7 D-7 CΔ7 G7sus⁴ CΔ7 C7

When the sun is high in the af-ter-noon sky, you can al-ways find some-thing to do, but from

E-7 B7¹⁹ E-7 F#-7¹⁵B7¹⁹E-7 A7¹⁹ D7 G7

dusk to dawn, as the clock ticks on, some-thing hap-pens to you. In the

CΔ7 C7 FΔ7 F-6 B♭7¹¹ CΔ7 C♯7 D-7 G7

wee small ho-urs of the morn-ing, while the whole wide world is fast a - sleep, you

D-7 G7 G/F E-7¹⁵ A7¹⁹ F#-7¹⁵ B7¹⁹ E-7 D-7 G7

lie a-wake and think a-bout the girl, and nev-er, ev-er think of count-ing sheep. When your

CΔ7 C7 FΔ7 F-6 B♭7¹¹ CΔ7 G-7 C7¹⁹ FΔ7 A7/E

lone - ly heart has learned its les-son, you'd be her's if on - ly she would call, in the

D-7 D♯7 C6/E B♭9 A7¹⁹ D-7 G7¹⁹ C6 G7sus⁴

wee small ho-urs of the morn-ing, that's the time you miss her most of all.

D-7 D7 G7¹⁹ C6

time you miss her most of all.

WHAT I DID FOR LOVE

A C⁶ A^{sus4} A⁷ D-7 Chorus Line

Kiss to - day good - bye,
Look my eyes are dry,
Kiss to - day good - bye,
the sweet-ness and the sor - row,
the dream was ours to bor - row.
and point me t'ward to - mor - row.

F- C G/B \oplus D⁹ F-

we did what we had to do,
It's as if we al - ways knew,
Wish me luck, the same to
and I can't re - gret what I did for love,
but I won't for - got what I did for love,

D-7^{b5} G G/F 1. G⁷ 2 E- G/D

what I did for love.
what I did for love.
Look my eyes are dry

B A- A-G F^{Δ7} E^{sus4} E⁷ A- A-G F⁷_{b5} B^{sus4} B⁷ E- G/A A⁷

Gone, love is never gone, as we tra - vel on, love's what we'll re -

D-7^{b5} G⁷ D.C. al Coda \oplus A- A-G D⁷/F[♯] A-7/E D⁷ F C/E

mem - ber. Kiss today goodbye you. Won't for - get; can't re - gret what I did

D-7 G^{7sus4} C C/B[♭] F-/A[♭] C C/B[♭] F-/A[♭] C

for love, what I did for love, what I did for love.

LOVE STORY

1970

A G- D⁷ G- E^{♭Δ7}

D⁷ \oplus 1 D^{7sus4} D⁷ G- 2 D⁷ G^{Δ7}

G⁷ **B** C- F⁷ B^{♭Δ7} E^{♭Δ7} A-7^{b5} D^{7b9}

G- C- F⁷ B^{♭Δ7} E^{♭Δ7} 3 A⁷

D^{Δ7} D⁷ D.C. al Coda \oplus D^{7sus4} D⁷ G- E^{♭Δ7} G-

ALL I ASK OF YOU

Phantom of the Opera 1987

A D_b

No more talk of dark-ness, for - get those wide-eyed fears, I'm here, noth-ing can harm you, my safe no-one will find you, your

Let me be your shel-ter, let me be your light, you're words will warm and calm you. Let me be your free-dom, let day- light dry your tears, I'm fears are far be-hind you. All I want is free-dom, a world that's warm and bright, and

here with you be-side me, to guard you and to guide you. Say you love me ev'-ry you, al - ways be-side me, to hold me and to hide me. Then say you'll share with me one

win - ter morn - ing, turn my head with talk of sum - mer - time, love, one life - time, let me lead you from your sol - i - tude,

say you need me with you now and al - ways, pro-mise me that all you say is say you need me with you, here be - side you an - y - where you go, let me go

true, that's all I ask of you. too, that's all I ask of you.

All I ask for is one love, one life - time, say the word and I will

fol - low you, share each day with me, each night, each morn - ing,

say you feel the way I do, love me, that's all I ask of you.

MEMORY

Webber/Nunn 1981 Cats 82

A C A- F

Mid-night, not a sound from the pave-ment has the moon lost her mem-’ry. She is smil-ing a -
Mem-’ry, all a - lone in the moon-light, I can smile at the old days, I was beau-ti - ful
Day-light I must wait for the sun - rise, I must think of a new life and I must-n’t give

E- D-7 2 2 A-

lone. In the lamp - light where with - ered leaves col - lect at my feet and the
then. I re - mem - ber the time I knew what hap - pi - ness was let the
in when the dawn comes to - night will be a mem - o - ry too and a

G7 C B E- F E- F

wind be - gins to moan. Ev - ’ry street lamp seems to beat a
mem - ’ry live a - gain. Burnt out ends of smok - ey days the
new day will be - gin.

E- C D G E- A7 DΔ7 G

fa - ta - list - ic warn - ing. Some one mut - ters and a street lamp sput - ters
stale cold smell of the morn - ing. The street lamp dies a - noth - er night is o - ver,

E- A7 D D.C. al Coda

and soon it will be morn - ing.
a - noth - er day is

D BΔ7 E C-

dawn - ing Touch me. it's so ea - sy to leave me all a - lone with the

AΔ G- F-7

mem - ’ry of my days in the sun. If you touch me you'll un - der - stand what

C- BΔ7 E

hap - pi - ness is, look! a new day has be - gun *Fine*

A TIME FOR LOVE

Johnny Mandel/Webster 1966

A

3rd x - B_bD7
2nd x - G-9
B_bD7 A-7^{b5} D7^{b9} G-9
A_b13/G_b B_b/F
A_b9/B_b B_b6 C 13

A time for summer skies for humming birds and but - ter - flies, for
A time for climb-ing hills, for lean - ing out of win - dow sills ad -
As time goes drift - ing by, the wil - low bends and so do I, but

C-7 E_bD7/B_b 1 D7sus⁴ D7 A-7^{b5} D7^{b9} 2 A-7^{b5} D7^{b9}

ten - der words that har - mo-nize with love. bove. A time for
mi - r - ing the daf - fo-dils a - - -
oh my friends what ev - er sky a - - -

B

G-7 D7 G-7 C9 D-7/F A7 D-7 D7^{b9} G-7 F-
hold - ing hands to - geth - er, a time for rain - bow col - ored wea - ther, a time of make be - lieve that

E-7^{b5} A7 D^{b7} C-7 F7^{b9} D.C. al Coda A-7 A-7^{b5} D7^{b9}
we've been dream - ing of. As bove, I've known a

G-7 C9 C-7 F7sus⁴ F7^{b9} B_b6
time for spring, a time for fall, but best of all a time for love.

TWELFTH OF NEVER

A

D B- G D A7

D^{d7} E-7 A7 E- A7 D^{d7}

E-7 A7 B- G E-7 A7 D **B** E-7 A7

D^{d7} E-7 A7 D^{d7} F#-7 B- E7 E-7 A7 D.C. al Fine

THE WAY WE WERE

Hamisch/Bergman 1973

C E-7 FΔ7 A-7 A-/G FΔ7 E- E7 A- A-/G ♪

Mem - 'ries light the corner of my mind, mis - ty wa - ter col - or mem 'ries
 pic - tures of the smiles we left be - hind, smiles we gave to one an - oth - er -
 Mem - 'ries may be beau - ti - ful and yet, what's to pain - ful to re - mem - ber,

FΔ7 Gsus⁴ 1. CΔ7 E-7 FΔ7 G7 2. CΔ7 C7

of the way we were Scat - tered were

FΔ7 D-7 E-7 A7sus⁴ A7

Can it be that it was all so sim - ple then, or has time re - writ - ten ev - 'ry line?

D-7 G7 CΔ7 G7sus⁴ G7 D.C. al Coda

If we had the chance to do it all a - gain, would we? could we?

FΔ7 E7sus⁴ E7 A- A-/G FΔ7 E-7 FΔ7 E-7

we sim - plly choose to for - get - So it's the laugh - ter we will re - mem - ber,-

FΔ7 E-7 A-7 D-7 G7sus⁴ CΔ7 FΔ7 G7sus⁴ CΔ7

when - ev - er we re mem - ber - the way we were, the way we were.

WHEN I FALL IN LOVE

Young/Heyman 1952

F D7^{b9} G-7 C7sus⁴ F D7^{b9} G-7 C7^{b9} F B^{b9} E^{b7} D7

When I fall in love it will be for - ev - er, - or I'll nev - er fall in
 When I give my heart, it will be com - plete - ly, - or I'll nev - er give my

G-7 D^{b7^{#11}} C7sus⁴ C7^{b9} 1. F D7^{b9} G-7 C7^{b9} FΔ7 E^{b7} A-7^{b5} D7^{b9}

love In a rest - less world like this, love is end - ed be - fore it's be - gun, and too ma -

heart, and the

G-7 E-7^{b5} E^{b7^{#11}} D7^{b9} G-7 C7 F Δ7^{b5} B7^{#11}

ny moon - light kiss - es seem to cool in the warmth of the sun. mo - ment I can

B^{b7} A-7^{b5} D7^{b9} G-7 E^{b7} F D7^{b9} G-7 C7^{b9} F6

feel that you feel that way too, is when I fall in love with you.

EVERGREEN

Barbara Streisand/Paul Williams 1972

C D-7/C
A C D/C D/C
 Love, soft as an ea - sy chair. Love, fresh as the

C C/B A- E-7
 morn - ing air. One, love that is shared by two.

D-7 B♭ G G^{7sus4} C
 I have found with you. Like a rose, un - der the

F/G D-7 F/G C Nichols/Williams 1970
 ap - ril snow, I was al - ways cer-tain that love would grow.

A-7 E-7 FΔ7
 Love, age - less and ev - er - green, sel - dom seen by

E♭Δ7 B♭/C C7 B FΔ7 F6 E-7
 two. You and I will make each night a first.

FΔ7 G/F E-7 B♭/C C7 FΔ7 B^{7sus4} B7
 Ev 'ry day a be - gin - ning. Spir - its rise and their

E-7 E♭Δ7 C/D D7 F/G
 dance is un - re - hearsed. They warm and ex - cite us, 'cause we have the bright - est

CΔ7 B♭/C D-7 F/G
 love. Two lights that shine as one. Morn - ing glo - ry and the

EVERGREEN (pg. 2)

C 3 C/B A-7 E-7
mid - night sun. Time, we've learned to sail a - bove.
Bb/C FΔ7 3 F-(Δ7) C
Time won't change the mean - ing of, one love, age-less and
D/C C#/C C C#/C
ev - er, ev - er green.
D/C Eb/C D/C C#/C C
C

WE'VE ONLY JUST BEGUN

Nichols/Williams 1970

F Bb A-7 D-7 3 G-7
We've on - ly just be - gun to live, white lace and prom - is - es,
Be - fore the ris - ing sun we fly, so ma - ny roads to choose,
And when the eve - ning comes we smile, so much of life a - head,
D-7 G-7 1 C7sus4 2 C7sus4 FΔ7 BbΔ7 FΔ7 BbΔ7
a kiss for luck and we're on our way. and yes, we've just be- gun.
we start out walk - ing and learn to run,
we'll find a place where there's room to grow,
D GΔ7 DΔ7 GΔ7 DΔ7 GΔ7
Shar-ing hor - i-zons that are new to us, watch-ing the signs a-long the way,
GbΔ7 BΔ7 GbΔ7 BΔ7 Gb Δ7 C7sus4
talk-ing it ov - er just the two of us, work-ing to-ge-th-er day to day, to - geth-er.
Φ 1. C7sus4 FΔ7 BbΔ7 2 FΔ7 BbΔ7 FΔ7 BbΔ7 AΔ7
we've on - ly just be - gun.

CLOSE TO YOU

Hoffman 1933

A

Why do birds sud - den - ly ap - pear ev -'ry time you are near?
Why do stars fall down from the sky, ev -'ry time you walk by?
That is why all the boys in town fol - low you all a - round,
Just like me,

F-7 B^b7sus⁴ E^bΔ7 1. 2. **B** A^b

they want to be, close to you.—— Why do On the day that you were born the

G- C7sus⁴ C7

an - gels got to - geth - er and de - ci - ded to cre - ate a dream come true, so they

A^b A^bΔ7 A^b6 B^b D.C. al Coda

sprin - kled moon dust in your hair of gold and star - light in your eyes of blue. That is

Φ A^b F-7 B^b7sus⁴ E^bΔ7

close to you.——

SEND IN THE CLOWNS

Stephen Sondheim 1973

A

E♭7sus⁴ A♭ E♭7sus⁴ A♭ E♭7sus⁴ A♭

Is-n't it rich? Are we a pair? Me here at last on the ground, you in the
Is-n't it bliss? Don't you ap - prove? One who keeps tear-ing a-round, one who can't

D♭Δ7 1. E♭/A♭ E♭7sus⁴ E♭/A♭ E♭7sus⁴ 2. E♭ E♭7sus⁴

air. Send in the clowns. Is - n't it clowns. Send in the
move. where are the

A♭ G7sus⁴ B C- G- C- G-

clowns. Just when I'd stopped op - en - ing doors, fin - al - ly

C- F-7 C A♭/E♭ B♭7/D D♭6

know - ing the one that I want-ed was yours, mak-ing my en - trance a-gain with my u - su - al

C7sus⁴ B♭-7sus⁴ C-7/E♭ E♭7sus⁴ E♭/A♭ E♭7sus⁴ E♭/A♭ E♭7sus⁴

flair, sure of my lines. no one is there. Don't you love
Is - n't it

C

A♭ E♭7sus⁴ A♭ E♭7sus⁴ A♭

farce? My fault I fear. I thought that you'd want what I want. Sorry my
rich? Is - n't it queer? los - ing my tim - ing this lat in my ca -

D♭Δ7 E♭/A♭ 1. E♭9/A♭

dear. but where are the clowns? Quick send in the clowns, don't both-er they're
reer. and where are the clowns? There ought to be

A♭ E♭7sus⁴ A♭ E♭7sus⁴ 2. E♭9/A♭ A♭ E♭7sus⁴ A♭

here. Is - n't it clowns. Well, may-be next year...

CAST YOUR FATE TO THE WIND Vince Guaraldi/Werber

uaraldi/Werber

C F C B_b
 A month of nights, a year of days, Oc - to - ber drift - ing in - to Mays, I
 I shift my course a - long the breeze, won't sail up - wind on me - mo - ries, the
 There nev - er was, there could - n't be, a place in time for men like me, who'd
 So now I'm old, I'm wise. I'm smart, I'm just a man with half a heart, I

 C F B_b C F B_b
 set my sail when the tide comes in and I just cast my fate to the wind.
 emp - ty sky is my best friend, and I drink the dark and laugh at day, and let their wild - est dreams blow a - way.
 won - der how it might have been, had I not cast my fate to the wind.

 C7 B_b F B_b 1.C7 B_b C7 B_b F C

 F B_b F B_b C F That

 time has such a way of chang - ing a man through - out the years. And now I'm re - ar -
 B_b F B_b C F D.C. al 3rd/4th verse

 rang - ing my life through all my tears. a - lone. There's

STRANGER ON THE SHORE

Acker Bilk

F G-7 C7 F F7 B \flat B \flat - F D-7
 Here watched I stand, watch-ing the tide go out, so all a lone and my
 Why your ship as it sailed out to sea, shall tak-ing all I just be a
 oh why. must I go on like this?
 1. G9 G-7 C7 2 F/A F7 B \flat C7 \flat 9 F F7
 blue, just dream-ing dreams of you. I dreams lone - ly tak-ing all of me. *Fine*
 B \flat F G-7 C7 F F7
 The sigh - ing of waves, the wail - ing of the wind, the
 B \flat A- G7 G-7 C7
 tears in my eyes burn, plead - ing, my love, re - turn.
 D.C. al 2nd End (*Fine*)

SOMEWHERE

Bernstein/Sondheim 1957

C C7/E F7 B \flat G-7 C7 F7 B \flat C C7/B \flat

There's a place for us, some-where a place for us, peace and quiet and
There's a time for us, some-day a time for us, time to - geth-er with
There's a place for us, a time and place for us, hold my hand and we're

A-7 D-7 B \flat E \flat 1. C 2. C- A \flat D \flat B \flat -

o-pen air wait for us some-where. time to care, some-day, some-where.
time to spare, time to learn,
half-way there.

F-7 3. B \flat 7 3. G-7 B \flat -7 3. E \flat 7 3. A \flat G E-7

We'll find a new way of living, we'll find a way of for-giv-ing, some-where.

B \flat E \flat 3. C- A \flat D \flat B \flat F F7 B \flat /F F

hold my hand and I'll take you there, some-how, some-day, some-where.

YOU DON'T KNOW ME

Cindy Walker/Eddie Arnold

A C C7 F

You give your hand to me, and then you say hel-lo, and I can hard-ly speak, my heart is
No you don't know the one, who dreams of you at night and longs to kiss your lips and longs to
You give your hand to me and then you say good-bye, I watch you walk a-way, be-side the

F#7 C A7 1. D-7 G7

beat-ing so, and an-y-one can tell you think you know me well, but you don't
hold you tight, to you I'm just a friend, that's all I've
luck-y guy, to nev-er, nev-er know the one who

C D7 2. D-7 G7 C F C C7

know me. No, you don't ev-er been, but you don't know me. Fine
For loves you so,

F 3. C C#7 D-7 3. G7 C

I nev-er knew the art of mak-ing love, though my heart ached with love for you. A-
A- E- D7 G7 D.C. al 2nd End (Fine)

fraid and shy, I let my chance go by, the chance you might have loved me too. You give your

THE SUMMER KNOWS

Michel Legrand/Bergman 1971

F- F-/E F-/E \flat D-7 \flat 5
 The sum-mer smiles, the sum-mer knows, and un - a - shamed, she sheds her clothes. The

B \flat - B \flat /A B \flat /A \flat G-7 \flat 5₃ C7 $_{\text{sus}}^{\text{4}}$ - 3 - C7 \flat 9
 sum-mer smoothes the rest-less sky, and lov-ing-ly, she warms the sand on which you lie. The

F B \flat -6/F F F7 $_{\text{sus}}^{\text{4}}
 sum-mer knows, the sum-mer's wise, she sees the doubts with - in your eyes, and$

B \flat 6 B-7 \flat 5 E7 \flat 9 A Δ 7 E7 \flat 9 A Δ 7 E \flat 7
 so she takes her sum-mer time, tells the moon to wait and the sun to lin - ger,

A \flat Δ 7 E \flat 7 \flat 9 A \flat Δ 7 D7 G G-7 \flat 5
 twists the world 'round her sum - mer fin - ger, lets you see the won - der of it all. And

F/C B \flat -6/C F/C B \flat -6/C
 if you've learned your les-son well, there's lit-tle more for her to tell, one

F/C B \flat -6/C F-
 last ca - ress, it's time to dress for fall.

MY WAY

97

Francois/Thibault/Anka 1967

A

F A-/E A-7**E** D7

And now the end is near, and so I face the fin-al cur-tain, my
Re-grets, I've had a few, but then a-gain, too few to men-tion, I
I've loved, I've laughed and cried, I've had my share of los-ing, and

G-7 C7 F

friend, I'll say it clear, I'll state my case, of which I'm cer-tain, I've
did what I had to do, and saw it thru with-out ex-emp-tion. I
now as tears sub-side, I find it all so a-mus-ing. To

F7 B \flat 6 B \flat -6

lived a life that's full, I trav-eled each and ev'-ry high-way, and
planned each chart-ered course, each care-ful step a-long the by-way,
think I did all that and may I say, "not in a shy way", and oh

F Δ 7 G-7 C7 $_3$ B \flat 6 1. F6

more, much more than this, I did it my way. Re -
more, much more than this, I did it my
no, oh no not me, I did it my

2. F6 F7 B \flat A7

way. Yes, there were times, I'm sure you knew, when I bit off more than I could
For what is man? what has he got, if not him-self, then he has

G-7 C7 A-7

chew, but thru it all, when there was doubt, I ate it up, and spit it
not, to say the things he tru-ly feels, and not the words of one who

D-7 G-7 C7 G-7 C7 9 F6

out, I faced it all, and I stood tall, and did it my way.
kneels, the re-cord shows I took the blowsw, and did it my way.

FEELINGS

A

Feel - ings, noth-ing more than feel - ings, trying to for-
Tear - drops, roll - ing down on my face, trying to for-

A-7 D7 G6 1. F#-7 B7 2. D-7 G7

get my feel - ings of love.
get my feel - ings of love.

B

Feel - ings, for all my life I'll feel it, I wish I'd nev - er

C CΔ7/B A-7 D7 B- E7

met you girl, you'll nev - er come a - gain.

A- D7 GΔ7 D-7 G7

Feel - ings wo, wo, wo, feel - ings, wo, wo, wo,

C

feel you a - gain in my arms.

C C/B A-7 D7 B- E7

A-7 D7 F#-7 B7

feel you a - gain in my arms.

E

Feel - ings, feel - ings like I nev - er lost you, and feel - ings like I'll

E- E-(Δ7) E-7 A7

A-7 D7 G D-7 G7

nev - er have you a - gain in my heart

BLUE MOON

Rodgers/Hart 1934

A

E♭ C- F-7 B♭7 E♭ C- F-7 B♭7

Blue moon, you saw me standing a lone,
Blue moon, you knew just what I was there for,
Blue moon, now I'm no longer a lone,
with-out a dream in my heart,
you heard me say-ing a prayer
with-out a dream in my heart,

E♭ C- F-7 B♭7sus4 E♭ A♭ 1. E♭ B♭7 2. E♭

with-out a love of my own
for, some-one I real-ly could care for.
with-out a love of my own

B

F-7 B♭7 E♭ C-7 F-7 B♭ E♭

sud-den-ly ap-peared be-fore me, the on-ly one my arms will e-ver hold. I heard some-
Ab-7 D♭7 G♭ C-7 F7 F-7 B♭7

bo-dy whis-per "please a-dore me", and when I looked, the moon had turned to gold. Blue

D.C. al Fine

TIME AFTER TIME

Sammy Cahn/Jule Styne 1947

A

CΔ7 A-7 D-7 G9 CΔ7 A-7 D-7 G9 CΔ7

Time know af-ter time, I tell pass-ing years that I'm show, so you've luck-ily to be so
what I know, the self that will show, you've kept my love to be so
lov-ing you. So luck-ily to be the one you run to

1. A-7 B-7b5 E7b9 B A-7 A-7/G F#-7b5 B7b9 E-

lov-ing you. So luck-ily to be the one you run to

E-7b5 A7b9 D-7 Bb13 A7b9 Ab7#11 G7

see, in the ev-'ning when the day is through. I on-ly

2. G-7 C7 FΔ7 F-7 F-6 **C** C/G F#-7b5 F-6

young so new. And time af-ter time, you'll

E-7 A-7 D7 D-7b5 C/G A-7 D-7 G7b9 C6

hear me say that I'm so luck-ily to be lov-ing you.

THE DAYS OF WINE AND ROSES

Henry Mancini/Johnny Mercer 1962

A

FΔ7 E♭7 D7♭5 D9 G-7

The days lone - - of wine and roses, laugh and run a - way,
My ly heart dis - clo - ses, just a pas - sing breeze,

B♭-6 E7 B 1. A-7 D-7 G-7

like a child at play. Through the meadow land to - ward a elo-sing door, a
filled with mem - or - ies, of the

E-7♭5 A7♭9 D-7 G7 G-7 C7 C 2. A-7

door marked ne - ver - more, that was - n't there be - fore. The gol - den smile that

D-7 D-7/C B-7♭5 E7♭9 A-7 D-7 G-7 C7 F6

in - tro - duced me to the days of wine and ros - es and you. Fine

IT HAD TO BE YOU

Isham Jones/Kahn 1924

E♭7 A♭ E♭7 A♭Δ7 F7

It had to be you, it had to be you, I wandered a-round
Some oth - ers I've seen, might nev - er be mean, might nev - er be cross,

B♭7 F7 B♭7 F7 1. B♭7 B♭7

and fi - nal - ly found some - bo - dy who could make me be true,
or try to be boss, but they would - n't do.

E♭7 C7 F7 C+7 F7 B♭7 E7

could make me be blue, and even be glad, just to be sad, think - ing of you.

E♭7 E♭7 2. B♭7 D♭Δ7 D♭-6

Some oth - ers I've seen do. For no-bo - dy else gave me a thrill, with all your faults

A♭Δ7 C7 F7 E♭7 B♭- E♭7 A♭

I love you still. It had to be you, won - der - ful you, had to be you.

SATIN DOLL

103

Ellington/Strayhorn/Mercer 1953

A

D-7 G7 D-7 G7 E-7 A7 E-7 A7
Cig-a-rette hold-er, which wigs me, o-ver her shoul-der, she digs me,
Ba-by shall we go out skip-pin', care-ful a-mi-go, you're flip-pin',
Tel-le-phone num-bers, well, you know, do-in' my rhum-bas with u-no,

A-7 b9 E b D7 A b7 D b9 C6 (B b7 A 7 b9)
out cat-tin', that sat-in doll. *Fine*
speaks Lat-in, that sat-in doll.
and that-n my sat-in doll. *She's*

B

G-7 C7 G-7 C7 F6
no-bo-dy's fool, so I'm play-in' it cool as can be. *I'll*

A-7 D7 A-7 D7 D-7 G7 A 7 b9
give it a whirl, but I ain't for no girl catch-ing me. *(Switch-a-roony) D.C. al Fine*

BYE BYE BLACKBIRD

Henderson/Dixon 1926

F G-7 C7 F B b7 F/A A b7
Pack up all my cares and woes, here I go sing-ing low, Bye, Bye,

G-7 C7 A-7 E 7 b9 G- G-(Δ7) G-7 C9
Black-bird. When some-bo-dy waits for me, sug-ar's sweet, so is she,

G-7 C7 b9 F6 G-7 C7 F7 C-7 F7
Bye, Bye, Black-bird. No one here can love and un-der-

E b7 b9 D7 G- G-(Δ7) G-7 G-7 b5 C7 b9
stand me, oh what hard luck sto-ries they all hand me.

F A-7 b5 D7 G-7 C7 F
Make my bed and light the light, I'll ar-rive late to-night, Black-bird, Bye, Bye.

104

ON A CLEAR DAY

Lerner/Lane 1965

On a clear day, rise and look around you, and you'll see who you are.

On a clear day, how it will astound you, that the glow of your being out-

A-A-(A7) A-7 D9 D-7 G7 D-7 G7 CΔ7

shinesev'ry star. You feel part of ev'-ry mountain, sea and shore. You can hear, from far and

A7 D7 GΔ7 B-7

near, a world you've nev - er heard be - fore. And on a clear day, on that clear day,

E7 A-7 G/B C G/B A-7 D7 G

you can see for - ev - er - and ev - er - more

Last x A-7 G/B C G/B A-7 D7 G

MOONGLOW

Hudson/DeLange/Mills 1934

A

C C- G A7 A-7

It must have been moon-glow, way up in the blue, it must have been
I still hear you say-ing "dear one, hold me fast", and I start in
And And now when there's moon-glow, way up in the blue, I al-ways re-

D7 G/B Bb7 A- Bb G/B G7 B F#7 F7

moon-glow, that led me straight to you. Fine We seemed to float right thru the
pray-ing, "oh lord, please let this last." -(Tag 3Xs)
mem-ber, that moon-glow gave me you.

E7 B-7 E7 A7 E-7 A7 D7 E7 D7 Db7

air, hea-ven-ly songs seemed to come from ev - 'ry- where. D.C. al Fine

AUTUMN LEAVES

Joseph Kosma/Johnny Mercer 1947

A

A-7 D7 GΔ7 CΔ7 F#-7b5

The falling leaves, I see your lips, drift by my window, kiss - es, the autumn leaves, the sun - burned hands.

of red and gold. I see your I used to hold. Since you

went a-way, the days grow long, and soon I'll hear old winter's song. But I

miss you most of all, my darling, when autumn leaves start to fall.

BLUE SKIES

Irving Berlin 1927

A D- D-(Δ7) D-7 D-6 Bb-

Blue skies, blue birds, blue days, smiling at me, nothing but blues, blue birds, blue skies, singing all day long, do I see, from now on.

1. E-7b5 A7 2. F C7

Never saw the sun shin-ing so bright, hur - ry - ing by, nev - er saw things when you're in love, go - ing so right. my how they fly.

D.C. al Fine

YOU MADE ME LOVE YOU

J.V.Monaco 1913

C C/E E^b7 D-7 G7 D-7 G7 D-7 G7

You made me love you, I did-n't want to do it, I did-n't want to do it. You made me
You made me sigh for, I did-n't wan-na tell you, I did-n't want to tell you. I want some

^{1.}D-7 G7 C D-7 E^b7 C/E A7

want you, and all the time I knew it, I guess you always knew it. You made me happy sometimes,

D7 D-7 G7 G+7

you made me glad, but there were times dear, you made me feel so bad.

^{2.}D-7 B7 E7 F7 E7 F7 E7 F7 E7 A7 G- A7 G- A7

love that's true, yes I do, 'deed I do, you know I do. Gim-me, gim-me what I cry for, you

D7 F^A7 F-6 C A-7 D7 G7 C

know you got the brand of kisses that I'd die for, you know you made me love you.

AFTER YOU'VE GONE

Creamer/Layton 1918

F^A7 F-6 C^A7 E-7 A7

Af - ter you've gone and left me cry-in', af - ter you've gone, there's no de-ny-ing,
There'll come a time, now don't for-get it, there'll come a time, when you re-gret it.

^{1.}D7 G7 C^A7 C6 C7

you'll feel blue, you'll feel sad, you'll miss the dear-est pal you've ev-er had.

^{2.}D-7 A7 D-7 F-6 C6 E7 A-7 D7

Some day, when you grow lone - ly, your heart will break like mine and you'll want me on - ly,

C6 G7 C6

af - ter you've gone, af - ter you've gone a - way.

MY ROMANCE

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Rodgers/Hart 1935

Music for 'My Romance' in common time. The lyrics are:

My romance doesn't have to have a moon in the sky. My romance doesn't
 My romance doesn't need a castle rising in Spain, nor a dance to a

A-7 A7^{b9} D-7 G7 1. CΔ7 C7 FΔ7 B^{b7#11} CΔ7 C7 FΔ7 B^{b7#11} CΔ7

need a blue lagoon standing by. No month of May, no twinkling stars, no
 con-stant-ly sur -pris-ing re -

F#7^{b5} B7^{b9} E-7 A-7 D7 D-7 G7 2. CΔ7 C7 FΔ7 A7^{#9} D-7 D7/C

hide a-way, no soft guitars. - My ro-frain. Wide a-wake, - I can make my most fan-

B-7^{b5} E7^{b9} A-7 B^{b7#11} E-7 A-7 D-7 G7 C6

tas-tic dreams come true, my ro-mance does-n't need a thing but you.

FLY ME TO THE MOON

Bart Howard 1954

Music for 'Fly Me to the Moon' in common time. The lyrics are:

A-7 D7 G7 CΔ7 C7 FΔ7

Fly me to the moon and let me play a-mong the stars, let me see what spring
 Fill my heart with song and let me sing for-ev-er more You are all I long

B-7^{b5} E7 A-7 A7 D-7 D^{#7}

is like on ju-pi-ter and mars In oth-er words hold my
 for, all I wor-ship and a-dore In oth-er words please be

1. E-7 A7 D-7 G7 CΔ7

hand, in oth-er words; dar-ling kiss me

B-7^{b5} E7^{b9} 2. E-7 A7 D-7 G7 C6 B-7^{b5} E7

true, in other words, I love you D.C. al Coda Last X

E-7 A7 D-7 G7 C6

true, in oth-er words, I love you

YOU MAKE ME FEEL SO YOUNG

Gordon/Myrow 1946

A

You make me feel so young,
The mo-ment that you speak,
You make me feel so young,
you make me feel like
I wan-na go play
you make me feel there's
spring has sprung,
hide and seek
songs to be sung,

and ev-'ry-time I see you grin,
I wan-na go and bounce the moon,
I'm such just like
a hap - py a
in - di-vid - u - al.

a toy bal-loon—— You and I are just like a couple of tots,

run-ning a-cross a mea-dow,—— pick - ing up lots of for get-me-nots. —

bells to be rung, and a won-der-ful-ling to be flung—— And ev-en when I'm old and gray,

I'm gon-na feel the way I do to - day, 'cause you make me feel so young——

I'LL GET BY

Turk/Ahlert 1928

I'll get by,—— as long as I—— have you—— Though there be rain——
Pov-er - ty—— may come to me,—— that's true,—— but

and dark - ness too,—— I'll not com - plain,—— I'll see it through——

what care I?—— Say, I'll get by—— as long as I—— have you——

JUST IN TIME

Comden/Green/Styne 1956

B_b^{A7} A-7_{b5} D7 A_b⁹ G7
 Just in time, I found you just in time, before you came, my time was run-ning

G-7 C7 F7 B_b⁷ E_b^{A7}
 low I was lost, the los-ing dice were tossed, my brid-ges all were crossed,

A_b^{A7} A-7_{b5} D7^{b9} G- D7/F[#] G-7/F
 no-where to go. Now you're here, and now I know just where I'm

C7/E B_b⁶ A_b⁷ G7 C9
 go-ing, no more doubt or fear, I've found my way. For love came just in time,

F7 B_b⁶ G-7 C7 C-7 F7 B_b⁶
 you found me just in time, and changed my lone-ly life, that love- ly day.

OUT OF NOWHERE

Green/Heyman 1931

G^{A7} / B_b-7 E_b⁷ G^{A7}
 You came a - long from out of no - - where, and you took my heart
 If you should go back to your no - - where, and leav-ing me with

C7 B-7 E7 A-7 1. E7^{b9} A-7
 and found it free. Won-der-ful dreams, won - der- ful schemes from no-where,
 a me- mo-ry. I'll al-ways wait

/ B_b-6³ E_b⁷ D7^{sus4} D7^{b9} 2. E7^{b9}
 made ev-'ry hour, sweet as a flow-er, for me. for your re-turn out of

A-7 C-6 B-7³ B_b⁷ A-7 D7 G6 /
 no - - where, hop- ing you'll bring your love to me

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MAKIN' WHOOPEE

Kahn/Donaldson 1928

Kahn/Donaldson 1928

A

F F[#]7 G-7 C7 FΔ7 F7 B_bΔ7 B_b-6

An - oth - er bride, an - oth - er June, an - oth - er sun - ny hon - ey - moon; an - oth - er
 A lot of shoes, a lot of rice, the groom is nervous, he ans - wers twice. It's real - ly
 He's wash - ing dishes and ba - by clothes, he's so am - bitious - he - ev - en sews, but don't for -

A-7 D-7 A_b-7 D_b7 C7 1. F D- D_b7 C7 (F _{Fine})

sea - son, an - oth - er rea - son for mak - in' whoop - ee._____
 kill - in' that he's so will - in' to make whoop - ee_____
 get folks, that's what you get folks for mak - in' whoop - ee._____
 2. F B_b6 F B A-7_b5 D7_b9 G-7 G-7_b5 C7_b9

Pic - ture a lit - tle love nest, down where the ros - es
 FΔ7 A-7_b5 D7_b9 G-7 G-7_b5 C7_b9 A-7 D7 G-7 C7 D.C. al Fine

cling, pic - ture the same sweet love - nest, think what a year will bring. He's wash - ing

Another year, or maybe less, what's this I hear, or can't you guess. She feels neglected and he's suspected of makin' whoopee. She sits alone most every night, He doesn't phone her, he doesn't write, He says he's busy, but she says "is he?" He's makin' whoopee. He doesn't make much money, only five thousand per. Some judge who thinks he's funny, says "you'll pay six to her." He says "now judge, suppose I fail?" the judge says "budge right into jail", you'd better keep her, I think it's cheaper than makin' whoopee.

AIN'T MISBEHAVIN'

Fats Waller/Razaf 1929

Fats Waller/Razaf 1929

A

No one to talk with,
I know for cer-tain,
I don't stay out late,
all by my-self.
the one I love,
don't care to go,
No one to walk with, but
I'm thru with flirt - in', it's
I'm home a - bout eight, just
I'm hap-py on the shelf.
just you I'm think - in' of,
me and my ra - di - o,

B

Ain't mis - be - hav - in'
ain't mis - be - hav - in'
ain't mis - be - hav - in'
I'm sav - in' my love for you.
I'm sav - in' my love for you.
I'm sav - in' my love for you.

Like Jack Hor - ner
in the cor - ner, don't go no - where,
what do I care
your kiss - es are worth wait - ing for, be - lieve me.

NICE WORK IF YOU CAN GET IT

Ira/George Gershwin 1937

A

B 7^{b9} E9 A9 D9 G9 C9 A 13 B^{b7}

Hold - ing hands at mid - night 'neath a star - ry sky,
Stroll - ing with the one girl, sigh - ing sigh af - ter sigh,
Lov - ing one who loves you, and the tak - ing that vow

B-7 E-7 A-7 E-7 A-7 (C6, G/B, B^b, A-7) D^{7sus4} G (C[#]-7^{b5}F^{#7})

B nice work if you can get it, and you can get it if you try.

E- C7 E-7 A13

Just i - ma - gine some - one wait - ing at the cot - tage door,

D-7 E-7 A9 A-7 D+7 C7^{#11}

where two hearts be - come- one, - who could ask for an - y - thing more? *D.C. al Coda*

A9 E9 A-9 D^{7sus4} G6

get it, won't you let me try?

LIKE SOMEONE IN LOVE

Van Heuson/Burke 1949

E^{bΔ7} G^{7/D} C-7 C-7/B^b F^{7/A} A^{b7#11} G-7 C^{7b9} F-7

Late - ly I find my - self out gaz - ing at stars, hear - ing gui -
Late - ly I seem to walk as though I had wings, bump in - to

B^{b7}(A-7 D7) E^{bΔ7} B^{b7} E^{b7} A^{bΔ7} D-7 G7

tars, like some - one in love. Some - times the things I do as -
things, like some - one in love. Each time I look at you I'm

1. C^{Δ7} C-7 F7 F-7 B^{b7}

tound me, most - ly when - ev - er you're a - round - me.

2. C^{Δ7} F7 F[#] G-7 C7 F-7 B^{b7} E^{b6}

limp as a glove, and feel - ing like some - one in love.

ALONE TOGETHER

Dietz/Schwartz 1932

A

D- B-7^{b5} B^{b7#11} A 7^{b9} D-6 E-7 A 7 D-6
 A - lone to - geth - er, be - yond the crowd, a - bove the
 A - lone to - geth - er, the blind-ing rain, the star - less

A-7^{b5} D 7^{b9} G-6 G-7 C 7sus⁴ B-7 E 7^{b9} B^{b7} E^{b9}
 world, we're not too proud, to cling to - geth - er, we're
 night, we're not in vain, for we're to - geth - er, and

F 47 B 7^{#11} E-7^{b5} A 7^{b9} D 47 1. A 7^{b9} 2. D 47
 strong as long as we're to - geth - er.
 what is there to fear to - geth - er. Our

B

A-7^{b5} D 7^{b9} G- G-(A⁷) G-7 G-6 G-7^{b5}
 love. is as deep as the sea. Our love.

C 7^{b9} F 47 E-7^{b5} A 7^{b9} D- B-7^{b5} B^{b7#11} A 7^{b9}
 is as great as a love can be. And we can weath - er.

D-6 E-7 E^{b7#11} D- B-7^{b5} B^{b7#11} A 7^{b9} D-
 the great un - known, if we're a - lone to - geth - er.

YESTERDAYS

Jerome Kern / Otto Harbach 1933

D- E-7^{b5} A 7^{b9} D- E-7^{b5} A 7^{b9} D- D/C[#]
 Yes - ter - days, yes - ter - days, days I knew as
 youth was mine, truth was mine, joy - ous, free and

D-7/C B-7^{b5} E 7^{b9} A +7 D 9 G 13
 hap - py, sweet se - ques - tered Old - en days, gold - en
 flam - ing life, for - sooth, was mine. Sad am I, glad am

C 9 F 13 B^{b79} E-7^{b5} A 7^{b9} D-
 days, days of mad ro - mance and love. Then gay days.
 I, for to - day I'm dream - ing love. of yes - ter - days.

TEACH ME TONIGHT

Gene De Paul/Sammy Cahn 1954

D-7 G7 G+7 A CΔ7 F7 E-7 A7sus⁴ D-7 G7

Did you say I've got a lot to learn,
C of it,
clear my love,
well don't think I'm try-ing not to learn,
right down to the X, Y, Z of it,
should the teach-er stand so near my love,

E-7b5 A7 D-7 G7 1. CΔ7 D-7 G7

since this is the per-fect spot to learn, Teach me to night.
help me solve the mys-ter-y - of - it,
grad-u-a-tion's al-most here my love,
Starting with the A, B,

2 CΔ7 Bb9 CΔ7 E- D#- B D-7 G7 CΔ7 C#7 D-7 G7

Fine night. The sky's a black-board high a - bove you; if - a shoot-ing star go

C6 F#-7b5 B7b9 E- E-7 A-7 D7 G7 G+7 *D.C. al Fine*

by, I'll use that star to write I loveyou, a thou-sand times a-cross the sky. One thing is - n't ve-ry

THE MORE I SEE YOU

Warren/Gordon 1945

E♭ F-7 G-7 C7b9 F-7 Bb7 E♭ F-7

The more I see you, the more I want you. Some-how this feel-ing
Can you im-a-gine how much I love you. The more I see you,

1 G-7 C7b9 F-7 Bb7 E♭ Bb7/D Db7 Gb7

just grows and grows. When-ev-er you're gone I be come-more-mad-a-

BΔ7 Ab-7 Bb7 E♭ E♭/D♭ C-7 F7 F-7 Bb7sus⁴

bout you, so lost with-out -you,- and so it goes. Can you im -

2 G- Bb7 Bb7 E♭ A♭Δ7 A♭-6

as years go by. I know the on-ly one for me can on-ly

E♭Δ7 F-7 G-7 A♭Δ7 F7/A E♭/Bb C7b9 F-7 Bb7 E♭

be you, my arms won't free you, my heart won't try.

I HEAR A RHAPSODY

Fragos/Baker 1940

A

And when I hear you call, so soft - ly to me, I don't hear a
And when your spar - kling eyes are smil - ing at me, then soft thru the
My dar - ling hold me tight and whis - per to me. Then soft thru a

call at all, I hear a rhap - so - dy. *Fine* And when your

star - lit skies

star - ry night

B

My days are so blue when you're a - way.

C

My heart looks for you, so won't you stay? My dar - ling

HEART AND SOUL

Hoagy Carmichael/Loesser 1938

A

Heart and soul, I fell in love with you, Heart and soul, the way a fool would do,
Heart and soul, I begged to be adored, lost control, and tumbled over board,
Now I see, what one small kiss can do, look at me, it's got me loving you,

mad - ly, be - cause you held me tight and stole a kiss in the night. moon-mist.
glad - ly, that mag - ic night we kissed there in the there in the
mad - ly, be - cause the kiss you

B

Oh but your lips were thrill - ing, much too thrill - ing. Never be - fore were mine so

C7 F7 E7 C7 *D.C. al Coda* A7 D7 G-7 C7 F

strange - ly will - ing. But stole held all my heart and soul.

I LET A SONG GO OUT OF MY HEART

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D. Ellington/Mills 1938

A

E♭ A♭7 E♭ C-7 G-7 C7 G-7 C7sus⁹

I let a song go out of my heart,
Since you and I have drifted a - part
I let a song go out of my heart,

F-/A♭ G- F- G♭ E♭/G A♭7 E♭ C-7 1.F-7sus⁹ B♭7sus⁹ 2. E♭

I know I lost hea - ven - 'cause you were the song
please come back sweet mus - ic, - I know I was wrong.
Am I too

B

F-7 B♭7 E♭Δ7 D- G7 C- C-/B C-/B♭ C-/A

lat to make a - mends? - You know that we were meant to

A♭7 D♭7 G♭7 B7 B♭7 D.C. al Coda E♭/B♭ B♭7sus⁹ E♭6

be more than just friends, just friends.

til you re - turn some day.

STAR EYES

Gene De Paul/Raye 1943

A E \flat A7 C-7 F-7 B \flat 7 E \flat A7 E \flat -7 A \flat 7

Star Eyes, that to me is what your eyes are, soft as stars in Ap - ril
 Star Eyes, flash- ing eyes in which my hopes rise, let me show you where my
 Star Eyes, when, if e - ver will my lips know if it's me for whomthose

D \flat A7 G-7 \flat 5 C7 \flat 9 F Δ 7 F-7 \flat 5 B \flat 7 \flat 9

skies are, tell me some day you'll ful - fill their prom - ise of a thrill.
 heart lies, let me prove that it a - dores that lov - li - ness of yours.
 lips glow? Makes no dif - f'rence where you are, your eyes still hold my wish-ing

B A \flat A7 A \flat -7 D \flat 7 G \flat A7

All my life I've felt con-tent to star-gaze at the skies, now I on-ly want to melt the

F-7 B \flat 7 D.C. al Coda G-7 \flat 5 D \flat 7 C7 F-7 B \flat 7sus 4 E \flat 6

star-dust in your eyes. oh star eyes, how love-ly you are.

I THOUGHT ABOUT YOU

Van Heusen/Mercer 1939

A-7^{b5} E^bA7 A^b7^{#11} G7 C+7 F9 G^b13 F9

I took a trip on a train and I thought a - bout you
At ev'-ry stop that we made, oh I thought a - bout you

F-7 D-7^{b5} G7 C-7 B7 B^b-7 E7

I passeda shad-o - y lane and I thought a - bout you
Butwhen I pulled down the shade, then I real - ly felt blue I

A^bA7 A^b-7 D^b-7 1. E^bA7 F-7 G-7 A^bA7

Two or three cars parked un - der the stars, a wind-ing stream,
peeked through the crack and looked at the track, the

A-7^{b5} D7^{b9} A-7^{b5} D7^{b9} G-7 G^b7 F-7 B^b-7

moon shin - ing down on some lit - tle town and with each beam, same old dream

2. E^bA7 C-7 A-7^{b5} A^b7^{#11} G-7 G^b7 F-7 B^b-7 E^b6

one go-ing back to you, and what did I do? I thought a - bout you

I COULD WRITE A BOOK

Rodgers/Hart 1940

A C^d7 A7 D-7 G7 C^d7 A-7 D-9 G7 C C^d7

If they asked me I could write a book, a - bout the way you walk and
And the sim - ple sec - ret of the plot, is just to tell them that I

C6 C[#]7 D-7 G7 1C/E A^b7/E^b D-7 G7 C^d7 E^b7

whis - per and look I could write a pre - face on how we
love you a lot, then the

G/D D7/C G/B B^b7 A-7 D7 D-7 G7 2A- A-(A7)

met, so the world would never for - get, And the world dis -

A-7 A-6 G-7 C7 F^d7 B^b7 C^d7 E+7 F6 G7 C^d7

covers as my book ends, how to make two lov-ers of friends

COME RAIN OR COME SHINE

Mercer/Arlen 1946

FΔ7 E-7^{b5} A7^{b9} D-7

I'm gon-na love you like no-bo-dy's loved you, come rain or come shine.
You're gon-na love me like no-bo-dy's loved me,

1. G9 G-7 C9 F7 C-7 B7^{#11} B^b-6

Highas a moun-tain or deepas a river, come rain or comeshine I guesswhenyou

F-6 B^b-7 B^b-7/Ab G-7 C7 B-7^{b5} E7^{b9} A-7^{b5}

met me, it was just one of those things, but don't ev-er bet me, 'cause I'm

A-7^{b5} D7^{b9} G-7 C7^{b9} 2. F[#]-7^{b5} B7^{b9} B-7^{b5} E7^{b9}

gon-na be true if you let me. Happy to- gether, un -hap- py to- gether, and

A13 E-7 A7 D13 A-7 A^b7^{#11} G7 A^b7^{#11}

won't it be fine. Days may be cloudy or sun-ny, we're in or we're out of the

G7 A7^{b9} D-7 G7 B^b7^{#11} A9 D-6 (G-7 C7)

mon-ey, but I'm with you always, I'm with you rain or shine.

WHEN LIGHTS ARE LOW

Benny Carter/Spence Williams 1936

A FΔ7 G-7 A-7 G-7 FΔ7 B^bΔ7 A-7 D7

Sweet mus-ic soft and mel - low, sooth - ing and slow,
Dear, we're so close to - geth - er, I love you so,
Lips meeting soft and ten - der, love's all a - glow,

G-7 C7 E^b7^{#11} D7 G7 C7_{sus4} 1. F C7

strains of a mel - low cel - lo, - when the lights are low. *Fine*
why talk a - bout the weath - er,
why should't we sur - ren - der?

2. F **B** B^b-7 E^b7 A^bΔ7 C[#]-7 F[#]7 BΔ7

Two hearts re-veal - - ing, - - mus - ic hath charm,

E-7 A7 DΔ7 D-7 G7 G-7 C7^{b9}

life's so ap - peal - ing - with in-spi - ra-tion - in - your arms. *D.C. al Fine*

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DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

1946 Alter / De Lange

A C G+7 C G+7 CΔ7 A-7

Do you know what it means to miss New Orleans, and miss it each night and
Miss the moss cov-ered vines, the tall sug- ar pines where mock - ing birds used to
Do you know what it means to miss New Orleans, when that's where you left your

D7 F6 F#7 C/G A7 \oplus 1. D-7 A♭7

day? I know I'm not wrong, the feel-ing's get-ting strong-er the long - er I stay a-way.
sing, and I'd like to see the laz - y Mis-sis - sip - pi a
heart? And there's some-thing more: I miss the one I care for

G7 2 D-7 G7 C **B** B♭7 E♭7 A♭6 F7♭9

Miss the hur - ry-ing in - to spring. The moon - light on the bay-ou, a creole

B♭7 E♭7 A♭6 A-7 D7 G6 E-7

tune that fills the air; I dream a - bout mag -no - lias in June, and soon I'm

A-7 D7 D-7 G7 D.C. al Coda D-7 G7 C

wish - ing that I was there. Do you more than I miss New Or - leans.

ULLABY OF BIRDLAND

George Shearing 1952

A F- D-7♭5 G7♭9 C7♭9 F- B♭7 E♭7

A♭Δ7 F-7 B♭7 E♭7♭9 1. A♭Δ7 D♭7 G-7♭5 C7♭9

2 A♭Δ7 E♭7 A♭Δ7 **B** F9 F7♭9 B♭7 E♭9 E♭7♭9

Fine

A♭Δ7 G♭7♯11 F9 F7♭9 B♭7 E♭9 E♭7♭9 A♭Δ7 C7♭9

D.C. al 2nd End (Fine)

A FINE ROMANCE

Kern/Fields 1936

C6 A-7 G7/D D[#]7 E-7 A-7

A fine romance, with no kisses, a fine romance, my romance, you

A fine romance, you won't kiss-es, a fine nes-tle, a fine romance, you

D-7 G7 1. C6 F7 C/E₃ A7^{b9} D-7 G7 E-7

friend, this is. We should be like a couple of hot to -ma-toes, but you're as cold as

won't wres-tle, I

A7 D9 D-7 G7 2. CΔ7 C7

yes - ter-days mashed po - ta - -toes - A might as well play bridge with my old maid

FΔ7 F[#]-7^{b5} B7 E-7 A7 D-7 G7^{b9} C6

aunts! I have 'nt got a chance, this is a fine. ro -mance!

A fine romance, my good fellow, you take romance, I'll take jello!
 You're calmer than the seals in the Artic ocean, at least they flap their fins to express emotion.
 A fine romance, with no quarrels, with no insults, and no morals!
 I've never mussed the crease in your blue serge pants, I never get the chance, This is a fine romance!

SWEET LORRAINE

Mitchell Parish/Cliff Burwell 1928

GΔ7 F7 E7 A-7 D7 D[#]7 E-7 G7/D C7 B7

I've just found joy, I'm as happy as a ba - by boy, with an - oth - er brandnew

A pair of eyes that are blu -er than the sum-merskies, when you see them you will

Each night I pray, that no -bo -dy stealsher heart a - way, just can't wait un - til that

E7 A7 A-7 D7 1. B-7 E7 A-7 D7 2. GΔ7 D-7 G7

choochoo toy, when I'm with my Sweet Lor - raine - A raine - Fine

re - a - lize why I love my Sweet Lor - hap - py day, when I mar - ry Sweet Lor

B CΔ7 E7/B A-7 C7/G FΔ7 E7 A-7 C7/G

When it's rain - ing I don't miss the sun, for it's in my sweetie's smile.

F7 E7 A-7^{b5} D7 F7 E7 E^b7 D7

Just to think that I'm the luc -ky one, who will lead her down the aisle - D.C. al Fine

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WITCHCRAFT

Leigh/Coleman 1957 Sinatra

F₆ A_{b7} G-7 C₇

Those fin-gers in my hair, that sly come hith-er stare that strips my conscience bare it's
It's such an an- cient pitch, but one I would-n't switch, 'cause there's no

F₆ C₇ B_{7[#]11} B_{b6} B_{b-}

witch-craft. And I've got no de-fense for it, the heat is too in-tense for it,

F-A_b G_{7^{b9}13} C₇ F_{A9}

what good would com-mon sense for it do? 'Cause it's witch-craft! Wick-ed

B_{b13} F_{A9} B_{-7^{b5}} E_{7^{b9}}

witch-craft, and al-though I know it's strict-ly ta-boo-

A- F/A A-7 D₉ D_{7^{b9}} G-

When you a -rouse the need - in me, my heart says "yes, in-deed" in me, "pro-ceed with

E_{b/G} G₇ C₇ C₇ F₆

what you're lead - in'me to." nicer witch than you.

STORMY WEATHER

Harold Arlen/Koehler 1933

A A_b A₀₇ B_{b7} E_{b7^{b9}} A_b A_{b7} D_{b7^{b7}} D_{b-6}

Don't know why, there's no sun up in the sky, Storm-y Wea-ther, since my gal and I ain't to
Life is bare, gloom and mis'-ry ev'-ry where, storm-y wea-ther just can't get my poor self to
Can't go on, ev'-ry thing I had is gone, storm-y wea-ther, since my gal and I ain't to

A_{b/C} F_{7^{b9}} B_{b7} E_{b7} A_b F₇ 1. B_{b7} E_{b7} 2. C₇ F_{7^{b9}} B_{b7} E_{b7} A_b A_{b7}

ge-ther, keeps rain-in' all the time. Life is time. so weary all the time.
ge-ther, I'm wear-y all time. Repeat last 2 bars
ge-ther, keeps rain-in' all the time.

B D_b D₀₇ A_{b/E_b} A_{b7} D_b D₀₇ A_{b/E_b} A_{b7}

When shewent a-way the blues walked in and met me. If she stays a-way old rock-in' chair will get me.

D_b D₀₇ A_{b/E_b} A_{b7} C_{-7^{b5}} F_{7^{b9}} B_{b7} E_{b7} D.C. al Coda

All I do is pray the lord a -bove-will let me walk in the sun once more. Can't go

THAT OLD BLACK MAGIC

Arlen/Mercer 1943

E♭ E♭6 E♭Δ7 E♭6 E♭ E♭6
 That old black mag - ic has me in its spell, that old black mag - ic that you
 The same old tin - gle that I feel in - side, and then that el - e-va-tor
 1. F-7 B♭7 F-7 B♭7 F-7 B♭7
 weave so well. Those i - cy fin - gers up and down my spine, the
 F-7 B♭+7 G-7 C7 F-7 B♭7 2. D♭7
 same old witch - craft when your eyes meet mine. The starts its ride, and
 A♭Δ7 A♭-6 G-7 G♭7 F-7 A♭-6
 down and down I go, 'round and 'round I go, like a leaf that's caught in the
 E♭ G-7 C-7 A♭7¹¹
 tide. I should stay a-way but what can I do, I hear your
 D-7 G7 G-7 C13 F-
 name and I'm a -flame, a - flame with such a burn-ing de-
 D♭9 B♭9 B♭7¹¹
 sire, that on - ly your kiss can put out the fire. For
 E♭ E♭6 E♭Δ7 E♭6 B♭ B♭-(Δ7)
 you're the lov - er, I have wait - ed for, the mate that fate had me cre-
 B♭-7 E♭9 A♭Δ7 A♭-6
 at - ed for. And ev - 'ry time your lips meet mine,
 A♭Δ7 A♭-6 G-7 G♭7 F-7
 dar-ling down and down I go, 'round and 'round I go, in a spin,
 F-7¹⁵ B♭7sus⁴ E♭
 lov-ing the spin I'm in, un-derthat old black mag - ic called- love.

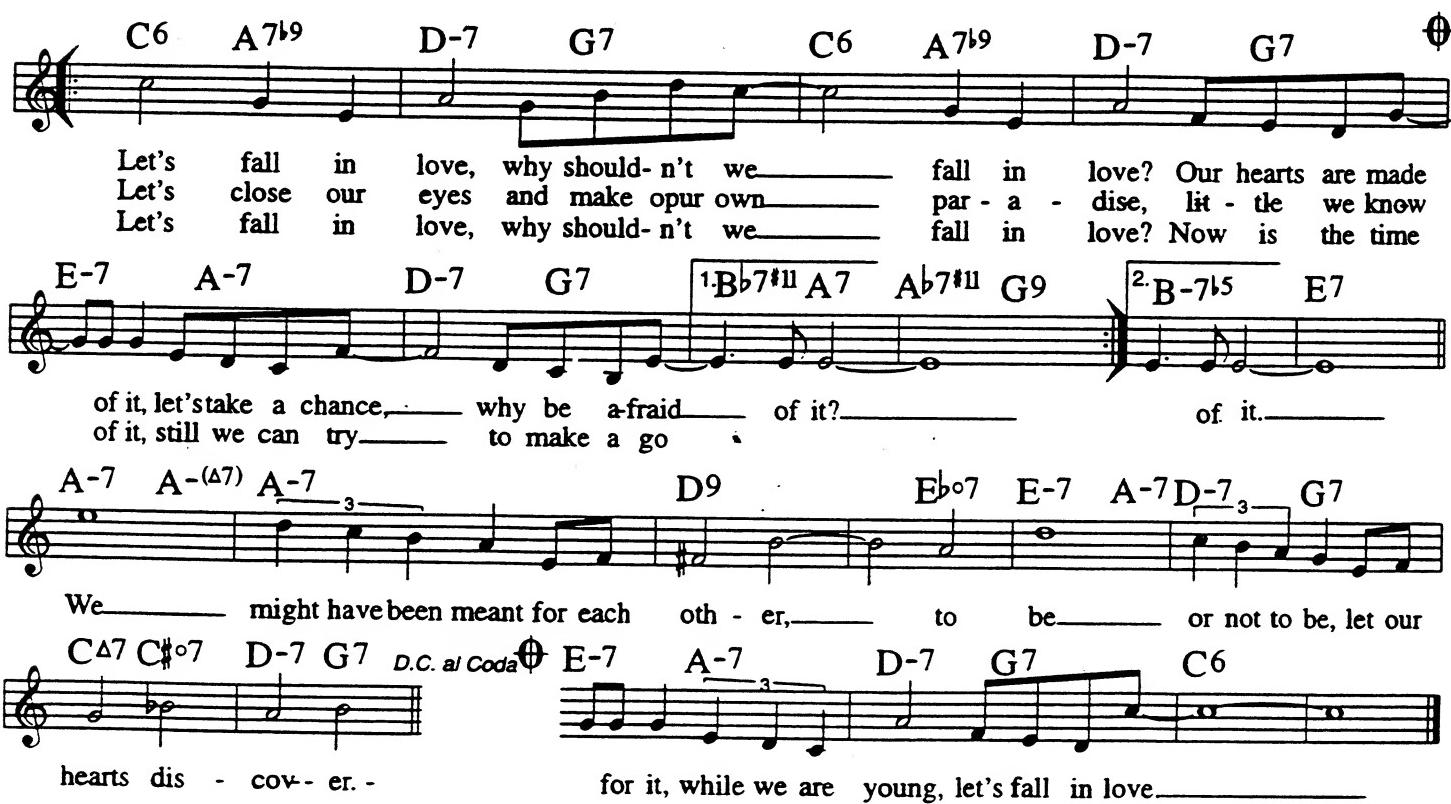
WILL YOU STILL BE MINE?

Matt Dennis/Tom Adair 1940

A A \flat Δ7 C-7 F7 B \flat -7 E \flat 7 A \flat Δ7 2nd X only take alt. mel/ch (C7
 When lov - ers make no ren - de - veus - to stroll a - long fifth- av - e -
 When cabs don't drive a-round the park, no win-dows light the summer
 When glam-our girlshave lost their charms, when sir - ens just mean false a -
 F-7) B \flat -7 G-7 \flat 5 C7 \flat 9 F-7 B \flat 9
 When lov - ers make no ren - de - veus - to stroll a - long fifth- av - e -
 When cabs don't drive a-round the park, no win-dows light the summer
 When glam-our girlshave lost their charms, when sir - ens just mean false a -
 B-7 E7 E \flat 7 alt 1. A \flat Δ7 F7 B \flat -7 E \flat 7 2. A \flat 7sus4 A \flat 7
B will you still be mine? mine? When moon - light
 D \flat Δ7 G \flat 9 A \flat Δ7
 on the Hud - son's not re - man - cy, and spring no longer turns a
 B-7 E7 B \flat -7 E \flat 7 D.C. al Coda \oplus B \flat 7 B \flat -9 E \flat 9 A \flat Δ7
 young man's fan - cy. will you still be mine?


LET'S FALL IN LOVE

Kochler/Arlen 1933

C6 A7 \flat 9 D-7 G7 C6 A7 \flat 9 D-7 G7 \oplus
 Let's fall in love, why should - n't we fall in love? Our hearts are made
 Let's close our eyes and make opur own par - a - dise, lit - tle we knew
 Let's fall in love, why should - n't we fall in love? Now is the time
 E-7 A-7 D-7 G7 1. B \flat 7 \sharp 11 A7 A \flat 7 \sharp 11 G9 2. B-7 \flat 5 E7
 of it, let's take a chance, why be afraid of it? of it.
 of it, still we can try to make a go of it.
 A-7 A-(A7) A-7 D9 E \flat 7 E-7 A-7 D-7 G7
 We might have been meant for each other, to be or not to be, let our
 C Δ 7 C \sharp 7 D-7 G7 D.C. al Coda \oplus E-7 A-7 D-7 G7 C6
 hearts dis - cov - er. - for it, while we are young, let's fall in love.


YOU'D BE SO NICE TO COME HOME TO

123

Cole Porter 1942

Musical score for "You'd Be So Nice To Come Home To" by Cole Porter. The score consists of four staves of music with lyrics underneath. The chords are indicated above the notes. The lyrics describe a scene of a person singing a lullaby while a breeze blows high, under a starry sky, and a moon burns above.

Chords: F E7 A- B-7b5 E7b9 A- G-7 C7
 F D-7 D-/C B-7b5 E7 B-7b5 E7b9 A- A/G
 F#-7b5 B7b9 B-7b5 E7b9 A- B-7b5 E7b9
 all that I could de - sire. Un - der stars chilled by the
 A- G-7 C7 F F6
 win - ter, un - der an Au - gust moon burn - ing a - bove, you'd be
 Eb7 E-7 F6 F#7 C-7/G Ab9 D7b9 G7 C
 so nice, you'd be pa - ra - dise to come home to and love

EASY TO LOVE

Cole Porter 1936

Musical score for "Easy To Love" by Cole Porter. The score consists of five staves of music with lyrics underneath. The chords are indicated above the notes. The lyrics describe a person's desire to be loved and to be part of a group, mentioning others above them and their shame at not being able to see their future together.

Chords: A-7 B-7b5 E7b9 A-7 D7 GΔ7 CΔ7
 You'd be so ea - sy to love, so ea - sy to i - do-lize, all
 We'd be so grand at the game, so care - free to - geth - er that it
 B-7 1. E7b9 A-7 D7 GΔ7 CΔ7 B-7 Bb7 A-7
 oth - ers a - bove. - So worth the yearning for, soswell to
 does seem a
 D7b9 D9/C B-7 E7 2. E7 A-7 C-6
 keepin - 'ry home fire burn - ing for. - shame, that you can't see your
 GΔ7 B-7 Bb7 A-7 D7 G6
 fu - ture with me, 'cause you'd be oh, so ea - sy to love.

IT'S ONLY A PAPER MOON

Harold Arlen

Say it's on - ly a pa - per moon,
Yes it's on - ly a can - vas sky,
It's a Bamum and Bai - ley world,

sail - ing ov - er a card - board sea,
hang - ing ov - er a mus - lim tree,
just as phoney as can be,

but it wouldn't be make be - lieve if you be - lieved in me.

^{1. G D7} ^{2. G}

Fine

With -

out your love, it's a honk - y tonk par - ade,

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

D.C. al Fine

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

Morgan/Stock/Cave 1944

You're no - bo - dy till some - bo - dy loves you, you're as
The world is still the same, you'll never change you, it, you're as

^{1. A-7} ^{D7} ^{G6} ^{B7} ^{E7}

no - bo - dy till some - bo - dy cares. You may be king, you may possess the

A-7 D9 A7 A-7 D7

world and all its gold, but gold won't bring hap - pi - ness when you're grow - ing old.

^{2. A-7} E7 A-7 E7/B C6 C6 C#7

sure as the stars shine a - bove. You're no - bo - dy till some - bo - dy loves

G/D F7¹¹ E7 A-7 D7 G6

you, so find your - self some - bo - dy to love.

YOU STEPPED OUT OF A DREAM

Brown/Kahn 1940

Music score for "You Stepped Out of a Dream" with lyrics and chords:

Chords: CΔ7, DbΔ7, E♭7, Eb6, E♭+, E♭7, 1A♭Δ7, A♭6, G-7, C7, FΔ7, FΔ7, A-7, D7, E♭-7, A♭7, D-7, G7, 2G♭7, F7, D-7b5, G7b9, CΔ7, D-7, E-7, A-7, D-7, G7, G+7, CΔ7.

Lyrics:

You stepped out of a dream, you are too won - der- ful to be what you
 You stepped out of a cloud, I want to take you a - way, a-way from the
 seem Could there be eyes like yours, could there be lips like yours,
 could there be smiles like yours, hon - est and tru - - ly?
 crowd And have you all to my - self, - a - lone and - a - part, -
 out of a dream, safe in my heart.

ON A SLOW BOAT TO CHINA

Frank Loesser 1948

Music score for "On a Slow Boat to China" with lyrics and chords:

Chords: B♭, G7/B, C-7, C♯7, B♭/D, D7, E♭, G7, C-7, 1E♭, E7, B♭/F, A♭7, G7, G-7, C13, C-7, F7, G♭7, F7, F+7, 2E♭, A♭7, A7, B♭, A♭7, G7b9, C7, C-7, F7, B♭.

Lyrics:

I'd love to get you on a slow boat to Chi-na, all to my - self, - a -
 Out on the bri- ny with a moon big and shi - ny, melt-ing your heart of
 lone stone Get you and keep you in my arms ev - er - more,
 leave all your lov - ers, weep-ing on the far a - way shore I'd love to
 get you on a slow boat to Chi-na, all to my - self - a - lone -

126

DANCING ON THE CEILING

Rodgers/Hart 1931

A

F A+7 B♭ B♭7 F/C A♭7 G-7 C7

He dances ov - er - head, on the ceil - ing near my bed, in my
I try to hide in vain, un - der -neath my coun - ter - pane, there's my
I love my ceil - ing more, since it is a danc - ing floor

E♭7 D7^{b9} 1.2. G-7 C7 F **B** B♭6 E♭7^{#11}

sight, through the night I whis - per "go a - way my lov -
love, up a - bove er, it's not fair", but I'm so grate - ful to dis - cov - er he's still there.

F F7 B♭6 B♭- A-7 D7 G-7 C7^{b9}

D.C. al Coda

G-7 C7 F just for my love.

MANHATTAN

Rodgers/Hart 1925

F A♭7 G-7 C7 FΔ7 B♭7 A-7 A♭7

We'll have Man - hat - tan, the Bronx and Sta - ten is - land too, it's love - ly
And tell me what street com - pares with Mott street in Ju - ly, sweet push-carts

G-7 D7^{b9} G-7 C7^{b9} 1. A-7 D7^{b9} G-7 C7 F A♭7 G-7 C7

go - in' through the zoo, it's ver - y fan - cy on old De - lan - cy
gent - ly glid - ing

D-7 A7 D-7 G7 D-7 G7 G-7 F♯7 G-7 C7

street you know, the sub - way charms us so, when bal - my breez - es blow to and fro.

² A-7^{b5} D7 G-7 B♭-6 F D-7

by, the great big cit - y's a wond - 'rous toy just made for a girl and

G7 A-7 A♭7 G-7 C7 F

boy, we'll turn Man - hat - tan in - to an isle of joy.

THEY CAN'T TAKE THAT AWAY FROM ME

Ira/George Gershwin

B_b7sus⁴ A E_b6 F-7 G-7 G_bo7 F-7

The way you wear your hat,
The way your smile just beams,
The way you hold your knife,
the way you sip your tea,
the way you sing off key,
the way we danced till three,

B_b7sus⁴ E_bΔ7 B_b-7 E_b7 1A_bΔ7 G-7 F-7

the mem'-ry of all that
the way you haunt my dreams,
No, No, they can't take that a-way from me.
No, No, they

B

B_b7sus⁴ 2. A_bΔ7 F-7 B_b7 E_b6 A-7^{b5}D7^{b9} G-7 C7

The way your smile just beams can't take that a-way from me We may never, never
G-7 C7 G-7 A7 D7sus⁴ D7 G-7 C7 G-7 G-7^{b5}C7

meet a-gain on the bump-y road to love. Still I'll al-ways, al-ways keep the mem'-ry
F7 B7^{#11} B_b7sus⁴ D.C. al Coda B_b7sus⁴ B_b-7 E_b7sus⁴ E_b7

of The way you hold your knife the way you've changed my life, No, No, they
A_bΔ7 F-7 C- D_b9 E_b/B_b G-7/B_b F-7/B_b B_b7 E_b6

can't take that a-way from me No, they can't take that a-way from me!

MR. LUCKY

Henry Mancini 1959

D7 D-7 G7 C-7 F7 B_bΔ7

Thy call us luck-y, luck-y, you and I, luck-y girl, luck-y guy,
A luck-y rain-bow, lights the sky, when we kiss, when we sigh

1. A-7 D7 B-7 E-7 C-7 A-7 D7 D-7 G7

When you take my hand or touch my cheek I know I'm on a life-time luck-y streak A luck-y

²B_bΔ7 E_bΔ7 A-7 D7 B-7 B_b7 A-7 D7sus⁴ D7 G6

They say I'm luck-y, mister luck-y guy and you're the rea-son why

CHEEK TO CHEEK

Irving Berlin 1934

C A^{7b9} D-7 G^{7b9} C A^{7b9} D-7 G^{7b9} CΔ7 D-7 E^{b7} C/E
 Heaven, I'm in heaven, and my heartbeats so that I can hardly
 Heaven, I'm in heaven, and the cares that hung a-round me thru the

B^{b7} A⁷ D⁷ G⁷ D-7 G⁷ D-7 E⁷
 speak, and I seem to find the hap - pi - nes I seek,
 week, seem to van - ish like a gam - bler's luck - y streak,

A⁷ D-7 G⁷ C A^{7b9} ^{1.}D-7 G^{7b9} ^{2.}C
 when we're out to geth - er danc - ing cheek to cheek *Fine*

B G⁷ C G⁷ C G⁷
 love to climb a moun - tain, and to reach the high-est peak, but it does-n't thrill me
 love to go out fish - ing, in - a riv - er or a creek, but I don't en - joy it

C D-7 G⁷ ^{1.}C ^{2.}C C-
 half as much as danc - ing cheek to cheek Oh I Dance with me,
 half as much as danc - ing cheek to cheek

C/B^b ^{3.} A^{b9} D-7 B-7^{b5} E⁷ A-7 D⁷ D-7 G⁷
 I want my arms a-bout you, the charm a-bout you will car - ry me through to

D.C. al Fine

THREE LITTLE WORDS

Kalmar/Ruby 1930

A C D-7 E-7 A⁷ E^{b7} ^Φ D-7 G⁷
 Three lit - tie words, oh what I'd give for that won - der - ful phrase,
 Three lit - tie words, that's all I live for the rest of my days,
 Three lit - tie words, eight lit - tle let - ters which

^{1.2.} D-7 E^{b9} D⁹ D^{b9} **B** C⁷ G-7 C⁷ G-7 C⁷
 to and hear those I feel in my heart they tell sin - cere - ly,
 what I feel in my heart they tell sin - cere - ly,

FΔ7 F⁶ B^{b7} A⁷ A^{b7} G⁷ ^Φ D-7 G^{7b9} C⁶
 no oth - er words can tell it half so clear - ly. *a Coda* sim - ply mean, I love you.

I CAN'T GIVE YOU ANYTHING BUT LOVE

129

Jimmy McHugh/Dorothy Fields 1928

Musical score for "I Can't Give You Anything But Love" featuring lyrics and chords. The score consists of five staves of music with corresponding lyrics below each staff.

Chords:

- Staff 1: A♭, C-7, B°7, B♭-7, E♭7, 1. A♭
- Staff 2: C-7, F7!9, B♭-7, E♭7, A♭7, E♭-7, A♭7, D♭Δ7
- Staff 3: D♭6, C7, B7, B♭7, F-7, B♭7, E♭7, B♭-7, E♭7
- Staff 4: 2. A♭7, E♭-7, A♭7, D♭Δ7, D♭6, D♭Δ7
- Staff 5: D°7, A♭/E♭, F7, B♭-7, B♭9, E♭7!9, A♭6

Lyrics:

I can't give you an - y - thing but love ba - by. That's the on - ly
 Gee, I'd like to see you look - ing swell ba - by.
 thing I've plen - ty of, ba - by. Dream a - while, scheme a - while, we're sure to find,
 hap - pi - ness, and I guess, all those things you've al - ways pined for.
 Dia - mond brace - lets, Wool - worth does - n't sell ba - by. Till that luck - y
 day, you know darned well ba - by, I can't give you an - y - thing but love.

SENTIMENTAL JOURNEY

Green/Brown 1944

Musical score for "Sentimental Journey" featuring lyrics and chords. The score consists of six staves of music with corresponding lyrics below each staff.

Chords:

- Staff 1: C, C, A-, D-7, G7
- Staff 2: C, F7, F-6, C, A7, G7, C
- Staff 3: F, F♯7, C
- Staff 4: D7, A-7, D7, G7, F/G, E-/G, G7, D.C. al Fine
- Staff 5: D7, A-7, D7, G7, F/G, E-/G, G7, D.C. al Fine

Lyrics:

Gon - na take a sen - ti - men - tal jour - ney, gon - na set my heart at ease,
 Got my bag, I got my re - ser - va - tion, spent each dime I could af - ford.
 Nev - er thought my heart could be so year - ny, why did I de - cide to roam?
 gon - na make a sen - ti - men - tal jour - ney, to re - new old mem - o - ries. *Fine*
 Like a child in wild an - ti - ci - pa - tion, long to hear that "all a - board."
 Gon - na take a sen - ti - men - tal jour - ney, sen - ti - men - tal jour - ney home.
 Sev - en that's the time we leave at sev - en, I'll be wait - in' up for
 hea - ven, count - in' ev - 'ry mile of rail - road track that takes me back.

130

IN A MELLOW TONE / ROSE ROOM

Duke Ellington 1943?
Hickman 1917

The musical score consists of four staves of music in 2/4 time, key signature of B-flat major (two flats). The chords labeled are:

- Staff 1: B♭7, E♭7, A♭Δ7, E♭7
- Staff 2: A♭7, D♭Δ7, 1. D♭, D♭7, A♭Δ7, G♭7, F7, D♭-6, D♭-6
- Staff 3: B♭7, E♭7, F7, 2. D♭7, D♭-6
- Staff 4: D♭7, A♭Δ7, F7, B♭7, E♭7, A♭, D♭-6

MOTEN SWING

Benny Moten

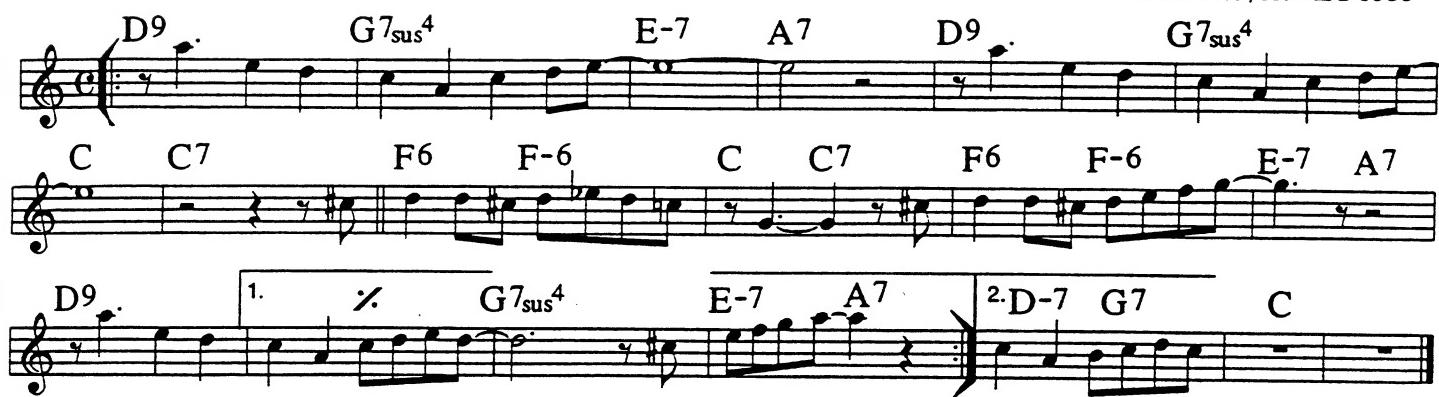
The musical score consists of three staves of music in 2/4 time, key signature of A-flat major (one flat). The chords labeled are:

- Staff 1: A♭, A♭7, D♭7, (B♭-7, E♭7, C-7, F7)
- Staff 2: B♭7, E♭7, 1. A♭, B♭7, E♭7
- Staff 3: 2. A♭, G7, C, A-7, D-7, G7, C, A7

Performance instructions at the bottom include: Fine, D.C. al 2nd End. Fine, and 3-3.

LIL' DARLIN'

Neal Hefti/Howard 1959



Musical score for 'LIL' DARLIN' in common time. The melody is on the top staff, and the bass line is on the bottom staff. Chords indicated above the staff include D9, G7sus4, E-7, A7, D9, G7sus4, C, C7, F6, F-6, C, C7, F6, F-6, E-7, A7, D9, G7sus4, E-7, A7, 2. D-7, G7, C.

CUTE

Neal Hefti/Styne 1958



Musical score for 'CUTE' in common time. The melody is on the top staff, and lyrics are provided below the staff. Chords indicated above the staff include D-7, E-7, A7, D-7, G9, C6, A7, D-7, E-7, A7, D-7, G9, G-7, G-7, C7, FΔ7, E-7, D-7, F-6, C, F7, E7, A7, 1. F#-7b5, B7, EΔ7, E-7b5, A7b9, 2. D-7, E-7, A+, D-7, G7, C6. The lyrics describe various cute qualities of a person.

SWINGIN' SHEPHERD BLUES


Musical score for 'SWINGIN' SHEPHERD BLUES' in common time. The melody is on the top staff, and chords indicated above the staff include C6, C7, F7, C, D-7, E-7, A7, D7, G7, C, C7, F, AΔ7, G7, C6.

L-O-V-E

Kaempert 1964

F A♭ G-7 C7 G-7 C7 F

"L" is for the way you look at me, "O" is for the on-ly one I
Love is all that I can give to you. Love is more than just a game for

F7 1. B♭ G7 D-7 G7 G-7

see. "V" is ve-ry, ve-ry ex-tra or-di-na-ry. "E" is e-ven more than a-ny-one that
two. Two in love can make it,

C7 2. B♭ B°7 F C7 F

you a-dore can. take my heart and please don't break it, love was made for me and you.

This musical score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time. It includes chords F, A♭, G-7, C7, G-7, C7, and F. The lyrics describe 'L' as the way you look at me and 'O' as the only one I love. The second staff begins with F7, followed by 1. B♭, G7, D-7, G7, and G-7. The lyrics mention 'V' being very, very extraordinary and 'E' being even more than anyone. The third staff begins with C7, followed by 2. B♭, B°7, F, C7, and F. The lyrics ask for someone to take their heart and not break it, noting that love was made for them and you.

CANADIAN SUNSET

Heywood/Gimbel 1956

A

F F6 F F6

Once, I was a lone, so, lone-ly and then,
Cold, cold was the wind, Warm, warm were your lips,
Down, down came the sun. Fast, fast beat my heart

G9 B♭7 E♭7 F6 1. G-7 C7 2. F

you came out of nowhere like the sun up from the hills thrills part
out there on the ski trail where your kiss filled me with
I knew, as the sun set from that day we'd nev-er

B

G-7 C7♭9 F 1. F6 G-7 D7♭9 G-7 C9

A week-end in Ca-na-da, a change of scene, was the most I bar-gained for.
And then I dis-covered you and in your

F6 2. D-7 E7 A- B-7♭9 E7♭9 A- D7♭9 3. G-7 C7

eyes I found a love that I could-n't ig - nore. D.C. al 2nd End (Fine)

This musical score is divided into two parts, A and B. Part A starts with a treble clef, a key signature of one flat, and common time. It includes chords F, F6, F, F6, G9, B♭7, E♭7, F6, 1. G-7, C7, and 2. F. The lyrics describe a cold, lonely winter scene where the sun rises from the hills, filling the singer with thrills. Part B starts with a treble clef, a key signature of one flat, and common time. It includes chords G-7, C7♭9, F, 1. F6, G-7, D7♭9, G-7, C9, F6, 2. D-7, E7, A-, B-7♭9, E7♭9, A-, D7♭9, 3., G-7, and C7. The lyrics talk about a week-end in Canada, a change of scene, and a love that the singer couldn't ignore.

Bass line for first 8 bars of tune

This block contains a single staff of bass line, consisting of eighth notes and rests, spanning the duration of the first eight bars of the tune.

NICE 'N' EASY

133

Spence/Bergman 1960

Sheet music for 'Nice 'n' Easy' with lyrics and chords. The chords are: E♭, E♭+, E♭6, E♭7, F-7. The lyrics include:

Let's take it nice and ea - sy,
Hey, ba-by, what's your hur - ry?
The prob-lem now, of course, is
it's gon-na be so ea - sy
Re-lax and don't you wor - ry,
to sim-ply hold your hor-ses,
for us to fall
we're gon-na fall

¹G-7 C7^{b9} F-7 B7 B^{b7} ²G-7 C7^{b9} F-7 D-7^{b5} G7^{b9} C-7 C-(A7)/B

in love_____ in love_____ We're on the road to ro-mance,

C-7/B♭ A♭Δ7 E♭/G D7 G-7^{b5} C7 F7 F-7 B^{b7}

that's safe to say,— but let's make all the stops a-long the way_____ D.C. al Coda

A♭ G7 C-7 A-7^{b5} A♭7 E♭/G C-7 F-7 B^{b7} E♭

to rush would be a crime,_____ 'cause nice 'n' ea - sy does it ev- 'ry time_____

HOW ABOUT YOU

Lane, Freed 1941

Sheet music for 'How About You' with lyrics and chords. The chords are: G, C9, G/B, B♭, A-7, D7, G, C9, G/B, B♭^{b7}. The lyrics include:

I like New York in June, how a-bout you?
I'm mad a-bout good books, can't get my fill,
I like a Gersh-win tune,
I like New York in June, how a-bout you?
I'm mad a-bout good books, can't get my fill,
I like a Gersh-win tune,

B-7^{b5} E7^{b9} A7/C♯ C-6 G/B A-7 G6 F#7^{b9}

how a-bout you? I love a fi-re-side when a storm is due,
I like po-ta-to chips, moon-light and mo-to-r trips, how a-bout you?
I like po-ta-to chips, moon-light and mo-to-r trips, how a-bout you?

D-7 G7 CΔ7 F7 G G/B

and Frank-lin Roose-velt's looks, give me a thrill, hold-ing hands in the mov-ie show,
and Frank-lin Roose-velt's looks, give me a thrill, hold-ing hands in the mov-ie show,

E♭7/B♭ A-7 A-/G F#7^{b5} B E-7 A-7 D7 G

when all the lights are low may not be new, but I like it, how a-bout you?
when all the lights are low may not be new, but I like it, how a-bout you?

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I WON'T DANCE

Jerome Kern/Hammerstein 1935

A

C^Δ7 E-7 D-7 G7sus⁴ C^Δ7 E-7 D-7 G7sus⁴

I won't dance, don't ask me, I won't dance, don't ask me,
 You know what? You're love - ly, and so what, you're love - ly,
 I won't dance, Why should I? I won't dance, How could I?

C^Δ7 E-7 D-7 G7sus⁴ C^Δ7 C7

I won't dance ma - dame with you, my heart won't
 but oh, what you do to me, I'm like an
 I won't dance, mer - ci beau - coup, I know that

F D-7^{b5} G7^{b9} C6 $\textcircled{\Phi}$ ${}^1\text{D-7}$ G7sus⁴

let my feet do things they should do.
 o - cean wave that's bumped on the shore,
 mu - sic leads the way to ro - mance,

${}^2\text{C7}$ F6 D-7^{b5} G7^{b9} C6 B^b-7 E^b7

I feel so ab - so - lute - ly stumped on the floor.

B

A^b E^b-7 A^b-7

When you dance you're charm - ing and you're gen - tle,

D^bA⁷ A^b-7 D^b7

spec - bially when you do the Con - ti - nen - tal,

B⁷ F[#]-7 B⁷ C7

but this feel - ing is - n't pure - ly men - tal, for hea - ven

B⁷ E7 A7 D-7 G7

rest us, I'm not as - bes - tos, and that's why,

$\textcircled{\Phi}$ C7 F^Δ7 E-7 E^b7 D-7 G7sus⁴ C

so if I hold you in my arms, I won't dance.

THAT OLD FEELING

135

Fain/Brown 1937

Sheet music for 'THAT OLD FEELING' in G clef, 2/4 time, key of C minor. Chords include E♭, E♭Δ7, E♭6, E♭, G-7Δ5, C7, F-, F-(Δ7), F-7, 1. F-7Δ5, B♭7, C-, G7, G-7Δ5, C7, C-7, F7, F-7Δ5, B♭7, 2. A-7Δ5, D7Δ9, G-7Δ5, C7, F7, F-7, A♭7, D♭7, C-7, F7, F-7Δ5, B♭7Δ9, E♭.

I saw you last night
Once a - gain I seemed
and got that old
feel - ing,
when you came in sight,
and I knew the spark
I got htat old
feel - ing.
the mo - ment that
you danced by
I felt a thrill,
and when you caught my eye
my heart stood still.
still burn - ing,
there'll be no new ro - mance
for me,
it's fool - ish to
start, for that old
feel - ing,
is still in my heart.

BLUE ROOM

Rodgers/Hart 1926

Sheet music for 'BLUE ROOM' in G clef, 2/4 time, key of C major. Chords include F, D-7, G-7, C7, A-7, D-7, G-7, C7, F, F7, B♭Δ7, E♭7, D-7, G7, 1. G-7, C7Δ9, 2. F, C7, G-7, C7, F, B♭7, A-7, D7Δ9, G-7, C7, E♭7, D7, D-7, G7, G-7, C7.

We'll have a blue room, a new room, for two room, where ev - 'ry - day's a
Not like a ball - room, a small room, a hall room, where I can smoke my
I'll wear my trous - seau, and Rob - in - son Cru - soc is not so far from
hol - i - day be - cause you're mar - ried to me.
pipe a - way, with your wee head up - on my knee.
world - ly cares as our blue room far a - way up stairs.
We will thrive on, keep a - live on, just noth - ing but kiss - es,
with mis - ter and mis - sus on lit - tle blue chairs.

D.C. al Fine

CALL ME IRRESPONSIBLE

Van Heusen/Cahn 1963

Music score for 'Call Me Irresponsible' featuring lyrics and chords:

Chords: A♭, A°7, B♭7, B°7, A♭/C, C7♭9, F7♭9, B♭-7, D/E♭, E♭9, C-7♭5, F7♭9, B♭-9, F-7, B♭7, B♭-7, E♭7, C-7♭5, F7♭9, B♭-9, D7, E♭9, C-7♭5, F7♭9, B♭-9, D7, E♭9, C-7♭5, F7♭9, B♭-9, A♭.

Lyrics:

Call me ir-re-spon-si-ble, call me un-re-li-a-ble, throw in un-de-pend-a-ble
 Call me un-pre-dict-a-ble, tell me, I'm im-prac-ti-cal, rain-bows I'm in-clined to pur-

too— Do my fool-ish al-i-bis bore you?

Well, I'm not too clev-er, I just a-dore you. — sue. Call me

ir-respon-si-ble, yes I'm un-re-li-a-ble, but it's un-de-ni-a-bly
 true, I'm ir-re-spon-si-bly mad for you.

THE GLORY OF LOVE

Billy Hill 1936

Music score for 'The Glory of Love' featuring lyrics and chords:

Chords: A, G, D7, G, G7, C, G, E-7, A-7, D7, G, E-, A-7, D7, G, CC-G, C, G, G°, G, G7, C, G, G°, G, G7, C-7/B♭, A7, A-7♭5, D7, D.C. al 2nd End (F).

Lyrics:

A: You've got to give a lit-tle, take a lit-tle and let your poor heart break a lit-tle,
 You've got to laugh a lit-tle, cry a lit-tle, be-fore the clouds roll by a lit-tle,
 You've got to win a lit-tle, lose a lit-tle and al-ways have the blues a lit-tle,

B: that's the sto-ry of, that's the glo-ry of love. — You've got to love. — As

C: long as there's the two of us, we've got the world and all its charms. And
 when the world is thru with us, we've got each oth-er's arms. You've got to

I'VE GOT MY LOVE TO KEEP ME WARM

137

Irving Berlin 1937

A

F A^b7 G-7 C7 F^d7

The snow is snow-ing the wind is blow-ing, but I can
I can't re-mem-ber a worse Dec-em-ber just watch those
My heart's on fi-re, the flame goes high-er, so I will

E7 B-7^{b5} E+7 G-7 F[#]7

wea-ther the storm, what do I care how much it might storm?
i-ci-cles form, what do I care if i-ci-cles form?
wea-ther the storm, what do I care how much it may storm?

G-7 C9 F D7^{b9} G-7 C7 ^{1.}F A^b G-7 C7

I've got my love to keep me warm. *Fine*

^{2.}F B-7^{b5} E7^{b9} **B** A- (A7) A-7

Off with my o-ver-coat, off with my glove,
D7 G- A-7 D7 G-7 C7 *D.C. al Fine*

I need no o-ver-coat, I'm burn-ing with love. My

A WEAVER OF DREAMS

Victor Young/Elliott 1951

C^d7 B-7^{b5} E7^{b9} A-7

You're a wea-ver of dreams, you and your strange fas-ci-na-tion, you're a wea-ver of
You're a wea-ver of dreams, you and your lips warm and ten-der, just like mag-ic it

G-7 C7 F^d7 B^b7^{#11}

dreams, you and your come hith-er smile, I'm just to hear you speak can leave me
seems, thrill-ing, en-chant-ing me too. in your spell and there's no cure, I'm

^{1.}E-7 A9 D13 D-9 G9

weak as a babe in arms, poor lit-tle babe in arms, help-less be-fore your charms.

^{2.}E-7 E^b-7 A^b7 D-7 G9 C^d7

lost for sure, 'cause you're a wea-ver of dreams and I'm in love with you.

HEY THERE

Adler/Ross 1954

E♭ C-7 F-7₃ B♭7₃ E♭ C-7 F-7₃ B♭7 C7

Hey there, you with the stars in your eyes, love never made a fool of you,
get her, her with her nose in the air, she has you dancing on a string,

F-7₃ B♭7 1.E♭ G E-7 A-7₃ D7

you used to be so wise... Hey there, you on that high-flying
break it and she won't

G E-7 A-7₃ D7 G7 G-7 C7 F-7

cloud, tho' she won't throw a crumb to you, you think some-day she'll come to you,

B♭7 2.B♭7 E♭7 A♭Δ7₃ A°7

better for - care. Won't you take this ad - vice, I hand you like a

E♭/B♭ G-7/B♭ G-7¹⁵ C7 F-7₃ A♭-6 E♭₃

broth-er? or are you not see-ing things too clear, are you too much in love to

G-7¹⁵ C7¹⁹ F-7₃ B♭7sus⁴ B♭7₃ D/E♭ E♭

hear, is it all go - ing in one ear and out the oth - er?

DANCING IN THE DARK

Schwartz/Dietz 1931

E♭Δ7 E♭°7 F-7 F-7¹⁵

Danc-ing in the dark, till the tune ends, we're danc-ing in the dark and soon
Look-ing for the light of a new love to bright-en up the night, I have

B♭7¹⁹ E♭ E-7¹ 1.G-7¹⁵ C7¹⁹ F-7¹⁵

it ends, we're waltz-ing in the won-der of why we're here, time hur - ries
you, love, and we can face the mus - ic to -

E7^{#11} B7 B♭9 2.G♭9 B♭7 E♭ G♭ F7 EΔ7 E♭

by, we're here and gone. geth - er, danc - ing in the dark.

I DON'T KNOW WHY

139

Ahlert/Turk 1931

Verse

B♭ E♭7 B♭ G-7 C7

All day long you're asking me, what I see in you, all day long I'm answering but what good does it do?

C-7 F7 B♭ F F#7 G-7 C7 F7

I have nothing to explain, I just love you, love you, and I'll tell you once again,

Chorus

B♭ D-7 D♭7 C-7 F7

I don't know why I love you like I do, I don't know why, I just do.

F7/C F7 C-7 F7sus4 C-7 F7b9 B♭ B♭

I don't know why you thrill me like you do, I don't know why, you just do. You

B♭ A♭7 G7 C7 F7 B♭ C7 C-7 F7

never seem to want my romancing, the only time you hold me is when we're dancing,

B♭ D-7 G7 C-7 F7 B♭

I don't know why I love you like I do, I don't know why, I just do.

THERE'S A SMALL HOTEL

Rodgers/Hart 1936

GΔ7 G6 GΔ7 G6 GΔ7 C7 B-7 B♭7 A-7 D7 ♦

There's a small hotel with a wishing well, I wish that we were there to -
There's a bri-dal suite, one room bright and neat, com -plete-for us to share to -
When the stee-ple bell says "good-night, sleep well", we'll thank the small ho - tel to -

1. GΔ7 G6 GΔ7 G6 2. GΔ7 D-7 G7 CΔ7

geth - er. geth - er. Look - ing thru the

D-7 G7 CΔ7 E7 A-7

win - dow you can see a dis - tant stee - ple, not a sign of

E7 A-7 A-7S D7 D.C. al Coda ♦ GΔ7

peo - ple, who wants peo - ple? geth - er.

You see a pair of laughing eyes
 You're hand in hand be-neath the trees
 And all at once it seems so nice,
 and and the sud-den-ly you're sigh-ing sighs,
 soon there's mus-ic in the breeze,
 folks are throw-ing shoes and rice,

you're thinking no-thing's wrong, you string a - long, boy, then snap!
 you're act-ing kind of smart un - til your heart just goes whap!
 you hur-ry to a spot, that's just a dot on the map!

those eyes, those sighs, they're part of the ten-der trap! You're
 those trees, that breeze, they're part of the ten-der trap.
 you won - der how it all

Some star - ry night, when her kiss - es make you tin - gle,
 she'll hold you tight and you'll hate your - self for be - ing sin - gle. And

D.C. al Coda

came a - bout, it's too late now, there's no get - ting out, you fell
 in love and love is the ten - der trap.

The musical score consists of six staves of music. The first three staves begin with a treble clef, a key signature of one flat, and a common time. The first staff starts with an A♭6 chord, followed by an A°7 chord, and then an E♭7/B♭ chord. The second staff begins with an E♭7 chord, followed by an E♭7 chord, an A♭7 chord, a D♭Δ7 chord, and a C+7 chord. The third staff begins with an F7 chord, followed by a B♭7 chord, a ♭B♭7 chord, an E♭7Δ9 chord, an A♭ chord, and a B♭7 E♭7 chord. The fourth staff begins with a 2. A♭ chord, followed by a G-7Δ5 chord, a C7Δ9 chord, and an F-7 chord. The fifth staff begins with an A♭ chord, followed by a G-7Δ5 chord, a C7Δ9 chord, an F-7 chord, a B♭7 chord, a B♭7 chord, and an E♭7 chord. The sixth staff begins with a ♭B♭7 chord, followed by an E♭7sus4 chord, a C-7Δ5 chord, and an F7Δ9 chord.

YOU'RE GETTING TO BE A HABIT WITH ME 141

Warren, Dubin 1932

Music score for 'You're Getting to Be a Habit with Me' featuring three staves of music with lyrics. Chords include B♭, A-7, G-7, C7, FΔ7, G-7, F/A, F7, B♭, A-7, G-7, C7, FΔ7, G-7, A7, D7⁹, G-7, C7, A-7, A♭⁹7, G-7, Csus⁴, F, F♯⁹7, G-7, C7, A-7, D-7, G7sus⁴, G7, C7sus⁴, C7, ²E/G# A7 D7 G-7, A♭⁹7, A7, D7, G-7, C7, F, E♭⁹7, D7, G-7, C7, F.

Ev-'ry kiss, ev-'ry hug seems to act just like a drug, you're get-ting to be a hab-it with me.
 Let me stay in your arms, I'm ad-dic-ted to your charms, you're get-ting to be a hab-it with me.
 I used to think your love was some-thing that I could take or leave a -
 lone, but now I could-n't do with - out my sup-ply, I need you for my
 own. Oh I you've got me in your clut-ches and I can't break free, you're
 get-ting to be a hab-it with me, can'tbreak it, you're get-ting to be a hab-it with me,

PEG 'O' MY HEART

Fisher/Bryan 1913

Music score for 'Peg 'O' My Heart' featuring three staves of music with lyrics. Chords include B♭, C7, G-7, C7, C-7, F7, ¹C-7, F7, B♭, B♭/D, D⁹⁷, C-7, F7, ²C-7, F7, B♭.

Peg 'o' my heart, I love you, don't let us part, I love you.
 Peg 'o' my heart, your glan - ces make my heart say, how's chan-ces?
 I al-ways knew, it would be you, since I heard your lilt-ing laugh-ter,
 come be my own,
 it's your I-rish heart I'm af-ter, come, make your home in my heart.

I DIDN'T KNOW WHAT TIME IT WAS

Rodgers/Hart 1939

F#-7 B7 E-7 A7 F#-7 B7 E-7 A7

I did - n't know what time it was, then I met you.
 I did - n't know what day it was, you held my hand,
 I did - n't know what year it was, life was no prize,

A-7 E- E-7/D C B-7 1. A-7 D7 2. A-7 D7

Oh what a love - ly time it was, how sub - lime it was too. grand.
 warm like the month of May it was, and I'll say it was
 I want - ed love and here it was shin - ing out of your

G F#-7b5 B7 F#-7b5 B7 E-7 G7

Grand to be a - live, to be young, to be mad, to be yours a - lone.

C D7 G E-7 A7 A-7 D7

Grand to see your face, feel your touch, hear your voice say I'm all your own.

A-7 A-7b5 G/D B7 C6 D7sus4 G

eyes, I'm wise and I know what time it is now.

OH YOU CRAZY MOON

Van Heusen/Burke 1939

A-7 D7 A-7 D7b9 GΔ7 C9 B-7 E7b9

When they met, the way they smiled, I saw that I was thru,
 When they kissed, they tried to say that it was just in fun,
 There they are, they fell in love, I guess you think you're smart,

A7 Bb7 A-7 D7b9 1. G6 E7 2. G6 C#-7b5 F#7

oh, you cra - zy moon, what did you do? done.
 oh, you cra - zy moon, look what you've heart.
 oh, you cra - zy moon, you broke my

B- G#-7b5 C#-7b5 F#7b9 B-7 E7

Once you pro - mised me, you know, that it would nev - er end.

A- F#-7b5 B-7b5 E7b9 A9 A-7 D7

you should be a - shamed to show your fun - ny face my friend.

MAKE SOMEONE HAPPY

Styne/Comden 1960

F F+ F6 F+ F F+ F6 C-

Make some-one hap-py, make just one some-one hap-py, make just one
Fame, if you win it, comes and goes in a min-ute, where's the real

C-(Δ7) C-7 F9 B♭ B♭+ B♭6 B♭-7

heart the heart you sing to, one smile that cheers you, one face that
stuff in life to cling to? Love is the ans-ter, some-one to

E♭7 1. FΔ7 B♭Δ7 A-7 D7 G-7 C7

lights when it nears you, one girl you're ev - 'ry - -thing to.
love is the ans-ter,

2. FΔ7 B♭7#11 A-9 D7b9 G-7 C9

once you've found her, build your world a round her, make some-one hap-py,
A-7 D7b9 G-7 C9 F6

make just one some-one hap-py and you will be hap-py too.

WHAT NOW MY LOVE

Becaud/Sigman 1962

F B♭/F F G-7 C7

1. What now my love? Now that you left me how can I live thru a nother
Watch-ing my dreams turn-ing to ash-es and my hopes in-to bits of

2. What now my love? now that it's o-ver, I feel the world closing in on
Here come the stars tum-blung a-round me, there's the sky where these should be.

3. What now my love? now there is no-thing, on-ly my last good -

F 1. 2. F7 G-7 C7 F

day clay Watch-ing my once I could see, once I could feel,
bye. D-7 G-7 C7 F7 B♭-7

now I'd be a numb, I've be - come un - real, I No walk the night,
clay. G-7 C7 F7 B♭-7 care,

E♭7 A♭Δ7 D♭Δ7 G-7b5 C7sus4 C7

with-out a goal, stripped of my heart, my soul die, What now my
no one would cry if I should live or

144

SUMMER WIND

Mayer/Mercer 1965

Each Chorus can modulate up

E♭ C7^{b9} F-7 B♭^{b9}

The sum - mer wind came blow-ing in a - cross the sea, it
 Like paint - ed kites the days and nights went fly - ing by, the
 The au - tumn wind, the win - ter winds have come and gone, and

F-7 B♭^{b9} E♭

lin - gered there to touch your hair and walk with me, all
 world was new be - neath a blue um - brel - la sky, then,
 still the days, the lone - ly days go on and on, and

B♭^{b7} E♭^{b9} A♭ A♭-6

sum - mer long we sang a song and strolled the gold - en sand,
 soft - er than a pip - er man one day it called to you,
 guess who sighs his lul - la - bies through nights that nev - er end,

E♭/B♭ B♭^{7sus4} B♭^{b7} E♭ B♭^{b7}

two sweet - hearts and the sum - mer wind.
 I lost you to the sum - mer wind.
 my fic - kle friend, the sum - mer wind.

E♭^{b6} A♭^{b9} E♭^{b6}

use C7 to
To modulate up 1 step

sum - mer wind, the sum - mer wind, the sum - mer wind.

JUST SQUEEZE ME

D. Ellington/Gaines 1946

A FΔ7 G-7 A-7 G-7 FΔ7 G-7 A-7 D7^{b9} G-7

Treat me sweet and gen - tle when you say good - night, just squeeze me,
 I get sen - ti - men - tal when you hold me tight, just
 When I get this feel - ing I'm in ec - sta - cy, so

C7 FΔ7 G-7 C7 **B** F7 3

but please don't tease me. Fine Miss - ing you since you went a - way,

B♭ 3

sing - ing the blues a - way each day, count-ing the nights and wait-ing for you,

G7 3 G-7 C7 C+7

I'm in the mood to let you know, I nev - er knew I loved you so, please say you love me too. D.C. al Fine

LOVE WALKED IN

145

George/Ira Gershwin 1938

Musical score for "Love Walked In" featuring three staves of music with lyrics. The first staff starts with a C major chord followed by E♭, C-7, F7, F-7, B♭7, and E♭. The second staff starts with C-7, F7, F-7, B♭7, B♭-7, and E♭7. The third staff starts with 1. A♭Δ7, G-7, C7, F-7, D♭9, E♭, C7♭9, F7, F-7, B♭7, and E♭. The lyrics describe love walking in and bringing hope and magic.

Love walked right in and drove the sha-dows a-way,
One look and I for-got the gloom of the past,

walked right in and brought my sun-ni-est day.
One mag-ic mo-ment look and I had

and my heart seemed to know, that love said "hel-lo," though not a word was spo-ken.

found a world com-plete-ly new, when love walked in with you.

NO MOON AT ALL

Evans/Mann 1947

Musical score for "No Moon At All" featuring four staves of music with lyrics. The first staff starts with D- and continues with A7/C♯, D7♭9C, and G7/B. The second staff starts with E-7♭9B and continues with D-, B♭7, A7, D-7, and A7. The third staff starts with D7 and continues with G7. The fourth staff starts with C7 and continues with F6 and A7♭9. The lyrics describe a dark night with no moon, lightning bugs, and stars.

No moon at all. what a night, ev-en light-ning bugs have dimmed their light.
Don't make a sound, it's so dark, ev-en Fi-do is a-fraid to bark,
No moon at all, up a-bove, this is noth-ing like they told us of,

stars have dis-ap-peared from sight and there's no moon at all.
what a per-fect chance to park, just to think we fell in love,

Should we want at-mos-phere for in-spi-ra-tion dear,

one kiss will make it clear, that to-night is right and bright moon-light might in-ter-fere.

DREAM A LITTLE DREAM OF ME

Kahn Andre 1931

SWEET AND LOVELY

Tobias Arnheim 1931

G-7 C7 G-7 C7
 Sweet and love - ly, sweet- er than the ros - es in May,
 Skies a - bove me nev - er were as blue as her eyes,
 Sweet and love - ly, sweet- er than the ros - es in May,
 F F7 B \flat A7 E \flat 7 C Δ 7 G7 C6
 sweet and love - ly, hea - ven must have sent her my way.
 and she loves me, who would want a sweet- er sur-prise.
 and she loves me, there is noth - ing more I can say. Fine
 F-7 B \flat 7 C Δ 7 F-7 B \flat 7 C Δ 7
 When she nes-tles in my arms so ten - der - ly, there's a thrill that words can-not ex - press.
 A \flat -7 D \flat 7 E \flat A7 E \flat -7 A \flat 7 D-7 G7
 In my heart a song of love is taunt - ing me, mel - o - dy, haunt - ing me. D.C. al Fine

EBB TIDE

147

Maxwell, Sigmund 1953

Sheet music for "EBB TIDE" in common time. The melody is in G major. Chords include CΔ7, A-7, D-7, G7Δ9, CΔ7, G-7/Bb, A7Δ9, D-7Δ5, G7Δ9, E-7Δ9A, A7 alt, D-7, B-7Δ5, E7Δ9, A-7, D-7Δ9AΔ, C/G, AΔ+, A-7, D-7, G7Δ9, C6, A-7, D-7Δ5, G7Δ9, C6, CΔ7, A-7, D-7, G7sus4, G7, C6.

First the tide rush-es in, plants a kiss on the shore, then rolls out to burning
 So I rush to your side like the on - coming tide with one out to burning
 sea, and the sea is ve-ry still once more. So I arms o-pen wide? At
 thought, will your
 last we're face to face, and as we kiss thru an em - brace, I can tell, I can feel, you are
 love, you are real, real- ly mine in the rain, in the dark, in the sun, like the
 tide at its ebb, I'm at peace in the web of your arms

HARLEM NOCTURNE

Earl Hagen 1940

Sheet music for "HARLEM NOCTURNE" in common time. The melody is in G major. Chords include D-(Δ7), G-6, G-(Δ7), G-7, Bb7Δ11A7, 1. D-6, Last time Vamp out, 2. D-6, D-DΔ7C7, F13, C-7, F13, C-7, F13, C-7, F13, BΔ13, F-7, BΔ13, F-7, F9*, EΔ9, DΔ9, B9, 1. A9 G9 C7, 2. A9 G9, F9, EΔ9, D-, D.C. al 1st End.

Musical score for "Memphis in June" featuring eight staves of music. The chords are indicated above each staff. Measures include G^b9, F9, E9, E^b9, B^b9, A9, A^b9, G+7, CΔ7, D-7, E-7, FΔ7/G, CΔ7, G+7, CΔ7, G+7, CΔ7, D-7, E-7, FΔ7/G, CΔ7, FΔ7/G, CΔ7, B7, E-, B+7, E-7, A13, C13, B7^b9, E-, B+7, E-, B+7, E-7, A13, D7sus⁴, D13, D-7, G+7, 2-CΔ7, G+7, CΔ7, G-7, C7, FΔ7, F-6, CΔ7, FΔ9/G, CΔ7, FΔ7/G, CΔ7, C7, FΔ7, D^bA9.

GEE BABY, AIN'T I GOOD FOR YOU

Don Redman 1929

Musical score for "Gee Baby, Ain't I Good For You" featuring two staves of music. The chords are indicated above each staff. The lyrics are:

Love makes me treat you the way that I do, Gee ba-by, ain't I good to
 noth - in' too good for a girl that's so true,

1. E^b6 G7 2. E^b7 A^b A^c7 A^b9
 you. There's you. Fine Bought you a fur coat for christ - mas,
 a dia - mond ring, a Cad - il - lac car, an ev - 'ry - thing.

D.C. al Fine

BLUES IN THE NIGHT

149

Harold Arlen/Johnny Mercer 1941

B♭7

A

B♭



My ma-ma done tol' me, when I was in knee pants, my ma-ma done tol' me,
From Nat-chez to Mo-bile, from Mem-phis to St. Joe, where-ev-er the four winds

son, A
blow, I

E♭7

B♭7



wom-an-'ll sweet talk and give you the big eye, but when the sweet talk-in's done, a
been in some big towns an' heard me some big talk, but there is one thing I know.

F7

C7

F7

B♭

∅



wom-an's a two-face, a wor-ri-some thing who'll leave you to sing the blues in the night.

B

B♭

E♭7

B♭



Now the rain's a-fall-in', hear the train a call-in', whoo-ee, (my ma-ma done tol' me)

E♭7

C-7♭5 F7

B♭

3



Hear dat lone-some whis-tle blow-in' cross the tres-tle, whoo-ee (my ma-ma done tol' me) a

F7

C7

F7

B♭

∅



whoo-ee-uh-whoo-ee, Ol' click-e-ty clack's a ec-ho-ing back the blues in the night. The eve-nin'

C

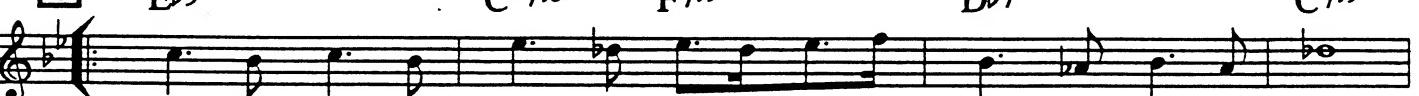
E♭9

C-7♭5

F7♭9

D♭7

C7♭9



breeze-'ll start the trees to cry-in' and the moon-'ll hide its light,
Take my word, the mock-ing bird-'ll sing the saddest kind of song,

G7♭9

1G-7♭5

C7

F7

C-7♭5 F7



when he knows things are blues in the night

2G-7♭5

C7

F7

G

A♭-6

F7/A

B♭7

C7 F7

D.S. al Coda

wrong and she's right.

From

∅

B♭

B♭7

C7 F7

C7

F7sus⁴

B♭



night. Hum - - - - My ma-ma was right, there blues in the night.

150

LET'S GET AWAY FROM IT ALL

Matt Dennis/Tom Adair 1941

A

E♭6 B♭7^{b9} E♭6 E♭7 A♭6 F♯^{#7} G-7^{b5} C7^{b9}

Let's take a boat to Ber-mu - da, let's take a plane to Saint Paul,
 Let's take a trip in a trail - er, no need to come back at all.
 Let's go a-gain to Ni - a - gra, this time we'll look at the "Fall".

F-7 B♭7 ♦ D♭9 C9 ^{1.}F9 F-7 B♭7

let's take a kay - ak to Quincy or Ny - ack, let's get a-way from it all.
 Let's take a pow - der to Boston for Chow - der,
 let's leave our hut dear, get

B

^{2.}F9 B♭9 E♭6 E♭7 A♭6 A-7^{b5}D7 G-7 C7 F-7 B♭7

let's get a-way from it all. We'll tra-vel 'round from town to town, we'll vis-it ev - 'ry
 E♭6 B♭ B♭7 C-7 F9 B♭7 ^{B♭7} D.C. al Coda

state, A - las-ka and Ha - wa-ii too then all the for - ty - eight

♦ D♭9 C9 F-7 E7^{#11} E♭6

out of our rut dear, let's get a-way from it all.

PAPER DOLL

Johnny Black 1915

F E♭7 D7^{b9} G7 C7 F G♭ G-7

I'm goin' to buy a pa-per doll that I can call my own, a doll that oth-er fellows cannot steal, and then the

F F/A F-1A♭ C/G A7 G7 C7

flir-ty, flir-ty guys with their flir-ty, flir-ty eyes, will have to flirt with dol-lies who are real. When

G-7 C7 F^{A7} F♯^{#7} G-7 C7 A7

I come home at night she will be wait-ing, she'll be the tru-est doll in all this world. I'd

B♭ B♭7 F/C D7 G7 C7 F

rath - er have a pap-er doll to call my own, than have a fic-kle mind-ed real live girl.

LET'S DO IT

151

Cole Porter 1928

The musical score consists of three staves of music, each with lyrics underneath. The first staff starts with a B♭6 chord, followed by F7/C, B♭/D, F7/C, and B♭6. The lyrics describe a bluebird and a bluebell. The second staff begins with a 1C-7 F7 chord, followed by 2B♭7, E♭, E♭-B♭/D, C7, F7, B♭/D, and B°7. The lyrics mention a blue clerk starting a tune. The third staff continues with C-7, F7, B♭6, B♭7, E♭6, E♭-, B♭, B°7, C-7, and F+7, ending with "And that's why In Spain, the".

A

B♭6 C-7 F7 B♭6 E♭6 A♭7

Chinks do it, Japs do it, up in Lap-land, lit- tle Laps do it,
best up - per sets do it, Lith- u - an - i - ans and Letts do it,

B♭6 C-7 F7 1. D7 G7^{b9} C9 F+7 2.B♭6 D+7

let's do it, let's fall in love. In Spain, the love. The dutch in

B

G-7 C-7 B♭Δ7 F-7 B♭7

old Am - ster - dam do it, not to men - tion the Finns,

E♭Δ7 A♭7 D♭Δ7 C-7 F+7

folks in Si - am do it, think of Si - a - mese twins. Some Ar - gen -

C

B♭6 C-7 F7 B♭ G-7 E♭7

tines, with - out means do it, peo - ple say in Bos - ton, ev - en beans do it,

B♭6 G-7 C-7^{b5} F7^{b9} B♭6

let's do it, let's fall in love.

F6 F[#]7 G-7 C9 F6 C-7 F7 B^bA7 E^b9

You're mean to me, why must you be mean to me? Gee, hon - ey, it
I stay home each night when you say you'll phone, you don't and I'm
It must be great fun to be mean to me, you should - n't for

F^A7 D7 G-7 C9 F^A7 D-7 ¹G-7 C+7

seems to me you love to see me cry - ing, I don't know why.
left a lone sing - ing the blues and sigh - ing,

²C-9 F7^b9 B^bA7 G-7 C-9 F7^b9 B^b6 E^b9 D7

You treat me cold - ly each day in the year, you al - ways

G-9 E^b9 D7 G9 C7_{sus}⁴ C+7

scold me when - ev - er some - bo - dy is near, dear.

F^A7 D-7 G-9 C9 F6

can't you see what you mean to me.

D.C. al Coda

THE GLORY OF LOVE

Billy Hill 1936

A G D7 G G7 C

You've got to give a lit - tle, take a lit - tle and let your poor heart break a lit - tle,
You've got to laugh a lit - tle, cry a lit - tle, be - fore the clouds roll by a lit - tle,
You've got to win a lit - tle, lose a lit - tle and al - ways have the blues a lit - tle,

G E-7 A-7 D7 ¹. G E- A-7 D7 ²G CC-G

B that's the sto - ry of, that's the glo - ry of love You've got to love *Fine* As

C G G° G G7

long as there's the two of us, we've got the world and all its charms. And

C- C-7/B^b A7 A-7 D7 *D.C. al 2nd End (Fine)*

when the world is thru with us, we've got each oth - er's arms. You've got to

I'M GONNA SIT RIGHT DOWN

153

Ahlert/Young 1935

Music score for "I'm Gonna Sit Right Down" in common time. The key signature is C major. The melody is on the treble clef staff. Chords are indicated above the staff: C, CΔ7, C6, G+7, CΔ7, E7, F, A7/E, ¹D-7, D-7, G7sus⁴, G7, C6, C7/B♭, A7, D7, G7, ²D-7, F, FΔ7, F6, F♯Δ7, C/GB♭Δ7, A7, D7, D-7, G7, C, D-C, and write my-self a let-ter, and make be-lieve it came from you.

I'm gon-na sit right down and write my-self a let-ter, and make be-lieve it came from
 I'm gon-na smile and say, "I hope you're feel-ing bet-ter," and close "with love" the way you
 you I'm gon-na write words, oh so sweet, they're gon-na knock me off my feet. A lot of
 do.
 kiss-es on the bot-tom, I'll be glad I got 'em, I'm gon-na I'm gon-na sit right down and
 write my-self a let-ter, and make be-lieve it came from you.

YOU'RE MY THRILL

Washington/Lane 1934

Music score for "You're My Thrill" in common time. The key signature is G major. The melody is on the treble clef staff. Chords are indicated above the staff: G-7Δ5, C7Δ9, G-7Δ5, C7Δ9, C-7Δ5, G♭7, F7Δ9, B♭-7, G♭9, F-7, D♭9, C7, C-7, F7, B♭-7, F7, B♭-7, D-7, G7, C, C/G, G♭9, F9, D.C. al Coda, G7, G♭Δ7, F-, and you're my thrill.

You're my thrill, you do some-thing to me, you send chills right
 You're my thrill, how my pulse in-creas-es, I just go to
 Where's my thrill? Why this strange de-sire that keeps mount-ing
 thru me, and I look at you, 'cause you're my thrill. Mmmm— Mmmm—
 pie-ces when I look at you, 'cause you're my thrill.
 high-er? When I look at you I can't sit still 'cause
 noth-ing else could mat-ter, Mmmm, Mmmm, here's my heart on a
 sil-ver platter.

A

That's Life, that's what people say, you're rid-ing high in Ap-ril, shot down in May, but I
That's life, fun-ny as it seems, some peo-ple get their kicks, step-pin' on dreams but I

G CΔ7 B7 E-7 ^{1. A9} A-7 D7

know I'm gon-na change that tune, when I'm back on top in June. That's
don't let it get me down, 'cause this

^{2. A7} D7 G **B** G7

ol' world keeps go-ing a - round. I've been a pup-pet, a pau-per, a pi-rate, a po-et, a

C6 Bb7

pawn and a king— I've been up and down and ov-er and out and I know one thing,

A7 D7

each time I find my-self flat on my face, I pick my-self up and get back in the race—That's

A

life I can't de-ny it, I thought of quit-ting but my heart just won't buy it If I

G F#-7b5 B7 E-7 ^{A7b9} D7 G

did-n't think it was worth a try, I'd roll my-self up in a big ball and die.

I'LL BE SEEING YOU

155

Sammy Fain/Irving Kahal 1938

Musical score for "I'll Be Seeing You" featuring lyrics and chords:

Chords: E♭6, G+7, F-7, C7, F-7, C7, F-7, C7

Lyrics:

I'll be seeing you in all the old fa - mil - iar pla - ces that this heart of
 I'll be seeing you in ev - 'ry love - ly sum - mer's day, in ev - 'ry-thing that's
 mine em-brac-es all day thru.
 light and gay, I'll cross the way, the chi - dren's carous - al, the chest-nut trees, the wish-ing well
 al - ways think of you that way I'll find you in the morn - ing sun, and when the night is
 new, I'll be look - ing at the moon, but I'll be see-ing you.

BECAUSE OF YOU

Wilkinson/Hammerstein

Musical score for "Because of You" featuring lyrics and chords:

Chords: B♭7, F-7 B♭7, E♭6, B♭7, F-7 B♭7

Lyrics:

Because of you there's a song in my heart. Be-cause of you, my ro - mance had its
 start. Be-cause of you, the sun will shine, the moon and stars will say you're mine, for -
 ev - er and nev - er to part. I on - ly live for your love and your
 kiss, it's par - a - dise to be near you like this. Be - cause of you my
 life is now worth - while, and I can smile, be - cause of you.

E♭ F-7 B♭7 E♭ F-7 B♭7

With a song in my heart,
At the sound of your voice,
I be-hold your a - do-ra-ble face,
he-a-ven o - pens its por-tals to me,

C-7 D-7b5 G7b9 C-7 D-7b5 G7b9

just a song at the start,
can I help but re - joice,
but it soon is a hymn to our grace.
that a song such as ours came to be?

C- C-7/B♭ A-7b5 ♫ A♭7 C-7/G

When the mus - ic swells
But I al - ways knew.
I'm touch - ing your hand,

A-7b5 D7 G7 C7b9 F-7 B♭7b9

it tells that you're stand - ing near,
and D.C. al Coda

♫ E♭/B♭ A-7b5 A♭-6 E♭/G G♭o7 F-7 B♭7b9 E♭

I would live life through,
with a song in my heart for you.

MY BLUE HEAVEN

Donaldson/Whiting 1927

B♭7sus⁴ E♭6 F-7 E♭/G F-7 E♭Δ7 D7 D♭7 C7

When whip- poor - wills call and ev'-ning is nigh,
A turn to the right, a lit - tle white light I hur - ry to
Just Mol - lie and me, and ba - by makes three, will lead you to
we're hap - py in

F13 B♭13 E♭6 ¹B♭7sus⁴ ²B♭7 E♭7

my blue hea - ven. Fine A turn to the You'll see a

A♭6 G-7 C7 F- C7b9 F-7 G♭o7

smil - ing face a fi - re - place, a co - zy room, a

F-7 B♭7 F-7 B♭7 E♭6 E°7 F-7 B♭7sus⁴

lit - tle nest that's nes-tled where the ros - es bloom Just Mol - lie and

D.C. al Fine

DON'T WORRY 'BOUT ME

157

Rube Bloom/Koehler 1939

Music score for 'DON'T WORRY 'BOUT ME' featuring lyrics and chords:

Chords: B♭7, E♭7^{b9}, A♭, F-7, B♭7, E♭7^{b9}; A♭6, A♭/C, B♭7, B♭7, E♭7_{sus}⁴, G♭9; G-7, C7^{b9}, F-7, B♭7, E♭7_{sus}⁴, E♭7; B♭7, E♭7^{b9}, A♭, F-7, B♭7, E♭7_{sus}⁴; A♭7, D+7, D♭Δ7, D♭-6; A♭, G+7, G♭7, F7, B♭7, E♭7^{b9}, A♭6.

Lyrics:

Don't wor-ry 'bout me, I'll get a-long, for - get a-bout me, be hap-py my
 love Let's say that our lit-tle show is ov-er and so the sto - ry ends,
 why not call it a day the sen-si-ble way, and still be friends "Look
 out for your-self" should be the rule, give your heart and your love to whom-
 ev-er you love. Don't be a fool, darling, why should you cling to some fad-ing thing that
 used to be? If you can for-get, don't wor-ry 'bout me.

BEAUTIFUL LOVE

Young/King/Gillspie 1931

Music score for 'BEAUTIFUL LOVE' featuring lyrics and chords:

Chords: E-7^{b5}, A7^{b9}, D-, D-7, G-7; C7, FΔ7, E-7, A7, D-7, G-7, B♭7, A7; 1.D-, B7^{#11}, E-7^{b5}, A7^{b9}, 2.D-B7^{#11}, B♭7, A7, D-

Lyrics:

Beau-ti-ful love, you're all a mys-ter-y, beau-ti-ful love, what
 Beau-ti-ful love, I've roamed your pa-ra-dise, search-ing for love, my
 have you done to me? I was con-ten-ted till you came a-long, thrill-ing my
 dreams to re-a-lize Reach-ing for hea-ven, de-pend-ing on you, beau-ti-ful
 soul with your song. Beau-ti-ful love will my dreams come true?

DON'T TAKE YOUR LOVE FROM ME

Henry Nemo 1941

C D-7 E-7 E^bo7 G7/D D-7 G7
 Tear a star from out the star and the sky feels blue, tear a
 Would you take the wings from birds so that they can't fly, would you

D-7 A7 D-7 G7 1. C D-7 D[#]o7 C/E
 pe-tal from a rose and the rose weeps too. Take your heart a -
 take the o-cean's roar and leave

E^bo7 D-7 A7 D-7 A7^b9 D-7 A7^b9 D-7 G7^b9
 way from mine and mine will sure-ly break, my life is yours to make, so

C/E₃ E^b-7 D-7 G+7 2. C6 G-7 C7 F6
 please keep the spark a - wake. Would you just a sigh? All this your heart won't

F-7 B^b7 C6 E-7^b5 A7^b9 D-7 A+7 D-7 G7^b9 C6
 let you do, this is what I beg of you, don't take your love from me

I HADN'T ANYONE TILL YOU

Ray Noble 1938

G-7 C9 F6 G-7/F F6 A-7 D7 G13
 I had-n't an - y-one till you I was a lone-ly one till you
 I had to save my love for you I nev-er gave my love till you

1. G-7 C7 A7^b9 D-7 B-7^b5 E7 AΔ7 F[#]7
 I used to lie a-wake and won-der if there could be a some-one in the
 And thru my

B-7 E7^b9 A7 D9 G7 C7 2. B^b6 B^o7
 wide world just made for me, now I see. I had to lone - ly heart de - mand-ing it,
 F/C A-7^b5 D7^b9 G-7 C7^b9 F6 D^b7 F6

cu - pid took a hand in it, I had-n't an - y-one till you

PLEASE DON'T TALK ABOUT ME

159

Sidney Clare 1930

A

E♭6 G7 C7 G-7♭5 C7 F9

Please don't talk a - bout me when I'm gone,
If you can't say an - y - thing real nice,
Makes no dif - f'rence how I car - ry on,
es from now on. And lis - ten, is my ad - vice. We're part - ing,

G7 A♭7 G7 C7 F9 C-7♭5 F7

you go your way, I'll go mine, it's best that I do— Here's a kiss, I hope that this brings

B♭7 G♭7 F-7 B♭7 D.C. al Coda F7 F-7 B♭7♭9 E♭6

lots of luck to you. please don't talk a - bout me when I'm gone.

BUTTON UP YOUR OVERCOAT

Henderson/DeSylvia

G D7sus⁴ G E7 A7 E-7 A7 C/D D7

But-ton up your ov - er - coat when the wind is free, take good
Eat an ap - ple ev - 'ry day, get to bed by three,
Keep a - way from boot - leg hootch, when you're on a spree,

C/D D7 ♦ 1. G E-7 A-7 D7 2. G D-7 G7

care of your-self, you be - long to me long to me. Be care - ful

C G GΔ7 E-7 A7

cross - ing streets, oo - oo, don't eat meats, oo - oo, cut out sweets, oo - oo,

D7 C/D D7 GΔ7 A-7 D♭7 D.C. al Coda ♦ G C7 G

you'll get a pain and ru - in your tum - tum. long to me.

LIL' DARLIN'

Neal Hefti/Howard 1959

A

F9 B \flat 7sus⁴ G-7 C7 F9

You may va - ca - tion in Ha - wa - ii, _____ or go to
 Tho' you may fly to Scot - tish High - lands, _____ or try some
 No mat - ter where you care to tra - vel, _____ no mat - ter

B \flat 7sus⁴ E \flat E \flat 7 A \flat 6 A \flat -6

Switz - er - land to ski, _____ when you're scan - ning the snow cov - ered moun -
 isle near Nap - o - li, _____ when you're whis - tlin' "The Camp - bell's are Com -
 what you choose to see, _____ when - ev - er your head hits that pil -

E \flat E \flat 7 A \flat 6 A \flat -6 G-7 C7 F9

tains, _____ or fan - ning your - self by the sea, _____ don't dream of
 ing" _____ or hum - min "The Isle of Cap - ri", _____
 low, _____ what - ev - er the ho - ur may be, _____

1. B \flat 7sus⁴ G-7 C7 2. F-7 B \flat 7 E \flat G-7 \flat C7 \flat 9

B an - y - bod - y but me! an - y - bod - y but me! In a

F9 F-7 B \flat 7 G-7 C7

ca - fe on the Rhine, _____ an - y - place a - long the line, _____ I'll for -

F9 F-7 B \flat 7 B \flat -7 E \flat 7

give you when a stran - ger puts your little heart in dan - ger if his face re - sem - bles mine. _____ When you

A \flat 3 A \flat 3 E \flat E \flat 7 A \flat 3 A \flat 3 G-7 C7 \flat 9

vis - it a night club in Fris - co and the sing - er keeps sing - in' off key,

F9 F-7 G-7 \flat 5 C7 \flat 9

won't ev - en mind if sud - den - ly he _____ re - minds you of me. _____ D.C. al 2nd End (co.)

G-7 \flat 5 C7 \flat 9 F9 F-7 B \flat 7 E \flat

Don't dream of an - y - bod - y but me! _____

I LOVE PARIS

161

Cole Porter 1953

C-

I love Par-is in the spring-time, I love Par-is in the
 D-7b5 G7^{b9}

I love Par-is in the win-ter when it driz-zles,
 D-7b5 G7 C-

I love Par-is in the sum-mer when it siz-zles. I love Par-is ev-'ry
 C6 D-7 C/E D-7 C6 D-7 E-7 E^b7 D-7 G7 F

mo-moment, ev-'ry mo-moment of the year, I love
 F[#]7 C/G A7 1.D-7 G7 C

Par-is, why oh why do I love Par-is? be-cause my love is near
 2.D-7 G7 E-7 A7 D-7 G7 C

be-cause my love, be-cause my love is near

IT'S BEEN A LONG, LONG TIME

Styne/Cahn 1945

F FΔ7 F6 FΔ7 F/A AΔ7 G-7 C7

Just kiss me once, then kiss me twice, then kiss me once a-gain, it's been a long, long time.

G G-(Δ7) G-7 C7 G-7 C+7 FΔ7

Have-n't felt like this my dear, since can't re-mem-ber when, it's been a long, long time. You'll nev-er

A-7b5 D7^{b9} A-7b5 D7^{b9} G-7 C7^{b9} D^b7 C7

know how ma-ny dreams I dreamed a-bout you, or just how emp-ty they all seemed with-out you, so

F FΔ7 A-7 D7 G-7 C7 F6

kiss me once and kiss me twice, then kiss me once a-gain, it's been a long, long time.

A^b6 D^b13 A^b-7 D^b7 B^b7
 When you're a - lone, who cares for sky - lit skies? When you're a -
 What lone - ly hours, the ev - ning sha - dows bring, what lone - ly
 F-7 B^b7 D^b-6 G^b9 A^b6 C7 1.F-7
 lone, the mag - ic moon - light dies, at break of dawn,
 hours, with mem - ries lin - ger - ing, like fad - ed
 B^b7 D-7^b5 G7^b9 C-7 F7 B^b-7 E^b+7 A^b6 A^a7 B^b-7 E^b+7
 there is no sun - rise, when your lov - er has gone
 2. F-7 A^b7 G^b7 F7 B^b7 B^b-7 E9 E^b+7 A^b6
 flowers, life can't mean an - y - thing, when your lov - er has gone

MOONLIGHT BECOMES YOU

Van Heusen/Burke 1942

F6 D-7 G-7 C7 F D-7 G-7 C7 A-7₃ D7
 Moon-light be - comes you, it goes with your hair, you cer- tain- ly know the
 Moon-light be - comes you, I'm thrilled at the sight, and I could get so ro -
 If say I love you, I want you to know, it's not just be-cause theres

G-7/F C7^Ø 1. A7 D7^{b9} G7 C7^{b9} 2. F6 C-7 F7 C-7 F7_{sus}⁴₃
 right things to wear night You're all dressed up to go

C-7 F7_{sus}⁴ C-7 F7^{b9}₃ B^bA7 E-7^{b5} A7^{b9}₃ D7
 dream-ing, now don't tell me that I'm wrong, and what a night to go dream-ing,

G7₃ G-7 C7 F D7^{b9} G7₃ G-7 C7^{b9} F6
 mind if I tag a - long? D.C. al Coda though moon-light be- comes you so.

THE SOUND OF MUSIC

163

Rodgers/Hammerstein 1959

F6 F^o7

The hills are a - live with the sound of mus - ic, with
I go to the hills when my heart is lone - ly, I

F6 1. G-7 C7

songs they have sung for a thou - sand years The
know I will hear what I've heard be - - -

F6 F^o7

hills fill my heart with the sound of mus - ic, my

F B^b C7 F6

heart wants to sing ev 'ry song it hears, my heart wants to

B^b B^bo7 F6 B^b B^bo7 F6

beat like the wings of the birds that rise from the lake to the tress. My

B^b B^bo7 F6 G7 C7 F7

heart wants to sigh like a chime that flies from the church on a breeze, to

B^b B^bo7 F6 B^b B^bo7 F6

laugh like a brook when it trips and fall ov - er stones on its way, to

D- A-7 D-7 G7 G-7 C7

sing thru the night like a lark who is learn - ing to pray. I

². B^b6 B^b-6 F6 A-7

fore My heart will be blessed with the sound of

B^b6 G-7 A-7 C7 F6

mus - ic and I'll sing once more

164

STRANGER IN PARADISE

Forrest/Wright 1953

G-7 C7 FΔ7 G-7 C7

Take my hand, I'm a stranger in pa-ra-dise, all lost in a won-der-land, a stranger in
Star-ry eyed, that's a dan-gerin pa-ra-dise for mortals who stand be-side an an-gellike
fer-vent prayer, of a stranger in pa-ra-dise? Don't send me in dark des-pair from all that I

¹F6 A-7 D-7 ²F6 D♭7 G♭Δ7

pa-ra-dise. If I stand you. I see your face and I as-cend-ed

F^{7sus4} F7 B♭-7 B♭-6 A7 DΔ7 D+7

out of the com-mon-place, in-to the rare. Some-where in space, I hang sus-

GΔ7 A♭-7 G-7 C7 FΔ7 D7¹⁹

D.C. al Coda

pend-ed, un-til I know there's a chance that you care. Won't you an-swer the

F6 D-7 D-7/C G7/B C7/B♭ FΔ7/A

hun-ger for. But o-pen your an-gel's arms to the strang-er in pa-ra-dise

D7¹⁹ G-7 C7¹⁹ F6 Jerome Kern/Fields 1935

and tell him that he need be a strang-er no more

SOME ENCHANTED EVENING

Rodgers/Hammerstein 1949

C G7 C

Some en-chanted even-ing, you may see a strang-er, you may see a strang-er
Some en-chanted even-ing, some-one may be laugh-ing, you may hear her laughing,
Some en-chanted even-ing, when you find your true love, when you feel her call you

E+ F C6 D-7 E7 A- C7

a-cross a crowd-ed room. Ans some-how you know, you know ev-en then,
a-cross a crowd-ed room., and night af-ter night, as strange as it seems,
a-cross a crowd-ed room, then fly to her side and make her your

SOME ENCHANTED EVENING (pg. 2)

165

F E- 3 D-7 G7 1. C 2. C
that some- where you'll see her a - gain and a - gain_____
the sound of her laugh-ter will sing in your dreams,
G7 C G7 C G7 C A-7 D7 G7 *D.C. al Coda*
Who can ex-plain it? Who can tell you why? Fools give you rea-sons, wise men never try.
A- C7 F E- 3 D-7 G7 C
own,____ or all thru your life you may dream all a - lone.
G7 C G7 C G7 C D-7 C
Once you have found her, nev-er let her go, once you have found her, nev-er let her go.

LOVELY TO LOOK AT

Jerome Kern/Fields 1935

F6 A^b7 G-7 C7 G-7
Love-ly to look at, de - light-ful to know and hea-ven to kiss, a com- bi- na-tion like this
C7 F6 3 D7 G-7 3 C7
is quite my most im - pos - si - ble scheme come true. Im - a - gine find-ing a dream like you, You're
F6 B^b7^f5 E7 3 A7 D9 G7^b9
love-ly to look at, it's thrill-ing to hold you ter - ri - bly tight,____ for
G-7 C7 G-7 3 C7^b9 F6
we're to- geth- er, the moon is new, and oh, it's love-ly to look at you to - night_____

166 I GET ALONG WITHOUT YOU VERY WELL

Hoagy Carmichael 1938

A

B♭

C-7

F7sus⁴

B♭Δ7

C-7

D-7

D♭7

I get a - long with - out you ve - ry well,
I've for - got - ten you just like I should,
I get a - long with - out you ve - ry well,

C-7 B♭7 C-7 F7 C-7 F7 B♭7

do, ex - cept when soft rains fall
have, ex - cept to hear your name
do, ex - cept per - haps in Spring,

C-7

F7sus⁴ F9 F7sus⁴

F7♭9

leaves, then I re - call the thrill of be - ing shel - tered in your
laugh that is the same, but I've for - got - ten you just like I
nev - er think of spring for that would sure - ly break my heart in

¹B♭Δ7

B♭/D

D♭7

C-7

F7

C-7

arms, of course I do, but I get a - long with -

F7♭9

B♭Δ7

C-7 F7

²B♭6

B♭7

B

E♭6

E7

B♭/F

D7/F♯

G-

guy,

what

a fool

I am,

to

C-7

F7♭9

B♭Δ7

B♭7

think my break-ing heart

could fool the moon,

what's in

E♭6

E7

B♭/F

D7/F♯

G-7

store?

should I

phone

once

more?

no iy's

C7sus⁴

C9

F7sus⁴

F7

D.C. al 2nd End (Fine)

best that I stick to my tune

SONG SUNG BLUE

Neil Diamond 1972

EVERYBODY LOVES SOMEBODY

Lane/Taylor 1948

F A7 B \flat D7 G-7 E \flat /G C7
 Ev-'ry - bo - dy loves some - bo - dy some - time, ev - 'ry - bo - dy falls in love some how,
 Ev-'ry - bo - dy finds some - bo - dy some - place, there's no tell - ing where love may ap - pear,
 Ev-'ry - bo - dy loves some - bo - dy some - time, and al - though my dream was o - ver - due,

F A-7 A \flat -7 G-7 C7 1. F Δ 7 C7 2. F
 some - thing in your kiss just told me my some - time is now. here.
 some - thing in my heart keeps say - ing my some - place is you. Fine
 your love made it well worth wait - ing for some - one like

F7 C-7/G F7 B \flat F+7 B \flat
 If I had it in my pow - er, I'd ar - range for ev - 'ry girl to have your charms,

D- 3 D-(Δ 7) D-7 G7 G-7 F \sharp 7 G-7 C7
 then ev - 'ry min - ute, ev - 'ry ho - ur, ev - 'ry boy would find what I found in your arms.
 D.C. al 2nd End (Fine)

RAINDROPS

B.J.Thomas

A

F FΔ7 F7 B♭

Rain-drops are fall-in' on my head and just like the guy whose feet are too big for his
did me sometalk-in' to the sun and I said I did - n't like the way he got things
Rain-drops keep fall-in' on my head, but that does-n't mean my eyes will soon be turn-ing

A-7 D7 A-7 D7 G-7

bed, noth-ing seems to fit, these rain-drops are fall-in' on my head, they keep fall-in'
done, sleep-in' on the job, these rain-drops are fall-in' on my head, they keep fall-in'
red, cry-in's not for me, 'cause I'm nev-er gon-na stop the rain by com-plain-in'

C7sus⁴ B♭ F FΔ7 F7 B♭ C C7

So I just thing I know, the blues they send to meet me won't defeat

But there's one
A-7 be-cause I'm

D9 G-7

me, it won't be long till hap-pi-ness steps up to greet me

C7sus⁴ D.C. al Coda F FΔ7 G-7 C7sus⁴ F

free noth-in's wor-ry-ing me

SING

1973

B♭ B♭7 C-7 F7 1 B♭ F-7 B♭7

Sing, Sing, sing a song, sing out loud, sing out strong,

E♭ B♭ B♭ D7 G-7 C7 C-7 F7

sing of good times not bad, sing of hap-py not sad.

2 B♭ F-7 B♭7 E♭ D+7

sim-ple to last your whole life long don't wor-ry that it's not good e-nough for

G-7 C7 C-7 F7 B♭ B♭ C-7 F7

a-ny-one else to hear sing, sing a song.

THIS GUYS IN LOVE

187

Bacharach, David

Sheet music for 'THIS GUYS IN LOVE' by Bacharach, David. The score consists of four staves of music with lyrics underneath each staff. Chords are indicated above the notes.

Chords:

- Staff 1: E♭Δ7, A♭Δ7, D♭Δ7, E♭Δ7
- Staff 2: A♭Δ7, D-7, G7, C-7, B♭-7, E♭7sus⁴, E♭7
- Staff 3: A♭Δ7, A♭-6, G-7, C-7, F-9
- Staff 4: B♭7sus⁴, E♭Δ7, A♭Δ7, E♭Δ7, A♭Δ7
- Staff 5: E♭Δ7, D-7, C-7, F7, B♭, B♭Δ7, B♭7, E♭

Lyrics:

You see this guy,
I've heard some talk,
this guy's in love with you,
they say you think I'm fine,
yes, I'm in love,
this guy's in love

who looks at you the way I do,
and what I'd do to make you mine,
when you smile
tell me how,
I can tell we
is it so, don't

know each oth - er
let me be the
ve - ry well, how
last to know, my
can I
hands are
show you, I'm
shak - ing, don't
glad to
let my

know you, 'cause
heart keep breaking, 'cause
I need your love,
I want your love,

say you're in love, in
love with this guy,
if not, I'll just die.

MOMENTS TO REMEMBER

Allen/Stillman 1955

Sheet music for 'MOMENTS TO REMEMBER' by Allen/Stillman. The score consists of five staves of music with lyrics underneath each staff. Chords are indicated above the notes. The piece is divided into two sections, A and B.

Chords:

- Section A: A♭Δ7, A♭6, A♭Δ7, A♭6, A♭Δ7, A♭+7, D♭, B♭-7, E♭7, ¹B♭-7, E♭7, A♭o7, A♭, B♭-7, E♭7, ²B♭-7, E♭7
- Section B: D♭/A♭, A♭, E♭-7, A♭7, D♭, A♭, E♭7, D.C. al Fine

Lyrics:

The New Year's eve we did the town, the day we tore the goal post down,
The qui - et walks, the noi - sy fun, the ball room prize we almost won,
When oth - er nights and oth - er days may find us gone our sep - rate ways,

we will have these moments to re - mem - ber. - The moments to re -

mem - ber. Tho' sum - mer turns to winter and the pre - sent dis - ap -
pears, the laugh - ter we were glad to share will e - cho thru the years. When

I SAY A LITTLE PRAYER

Bacharach/David 1967

A

A-7 D-7 C/G C

B7 E E7 A-7 D-7

C/G C B7 E

B

F G E- C B♭ C F G

E- C B♭ C F G E-

C B♭ C F G E

C

A-7 D-7 F CΔ7

G7sus⁴ CΔ7 G7sus⁴ CΔ7 G7sus⁴

CΔ7 G7sus⁴ CΔ7 G7sus⁴ CΔ7

OUR LOVE IS HERE TO STAY

Gershwin 1952

G7 G-7 C7 F B^b9 A-7 D7 G13 G+7

It's ve - ry clear our love is here to stay, more than a year,
But oh my dear, our love is here to stay, to - geth - er we're
C7sus4 C7^b9 E^b7 D7 B-7^b5 E7^b9 A-7 D7 G-7 C7

for-ev-er and a day. The ra - di - o and the te - le - phone and
go-ing a long, long way. In time the Rock-ies may crum-ble, Gi - bral-ter may turn - ble,

1. F B^b E-7^b5 A7^b9 D-7 G7 G-7 C7

mov-ies that we know may just be pass-ing fan-cies and in time may go. But oh my
2. E^b7 D7 G-7 G[#]7 A-7 D7 G-7 C7 F6

they're on-ly made of clay, but, our love is here to stay.

DON'T GET AROUND MUCH ANYMORE

Duke Ellington 1942

A C C^A7 D-7 E^b C/E E-7 C7 B^b7 B^b7 A7 A7^b

Missed the sat-ur-day dance, heard they crowd-ed the floor, could - n't bear it with-out
Thought I'd vis-it the club, got as far as the door, they'd have asked me a - bout
Been in - vi - ted on dates, might have gone but what for, aw - fly diff-erent with-out

D7 G7 C G7 1. G7 2. G7 C7

you, don't get a-round much an-y- more. Fine Thought I'd vis-it the

B F F-6 E- D-7 C7

Dar - ling I guess my mind's more at ease, but

F F[#]-7^b5 B7^b9 E- E^b7 G7 D.C. al Fine

nev - er the less, why stir up mem - o - ries. Been in - vi - ted on

202 DO NOTHING 'TILL YOU HEAR FROM ME

Duke Ellington 1943

A

D^{7sus4} GΔ7 D-7 G7 CΔ7

Do noth-in' 'till you hear from me. Pay no at-ten-tion to what's said.
 Do noth-in' 'till you hear from me. At least con-si-der our ro-
 Some kiss may cloud my me-mo- ry, and oth-er arms may hold a
 thrill,

C-6 G E+7 A-7 D7

Why peo-ple tear the seam of a - ny - one's dream is ov-er my head.
 If you should take the word of oth-ers you've heard, I have-n't a chance.
 but please do noth-in' 'till you hear it from me, and you nev-er will.

G6 B♭7 1. A-7 D7 2. GΔ7 B♭7sus4 **B** EΔ7

Fine

Do noth-in' 'till you hear from True I've been seen
 with some-one new, but does that mean that I'm un-true. When we're a - part, - the
 B-7 E7 A7 D7sus4 D.C. al Fine

words in my heart re-veal how I feel a-bout you. Some kiss may cloud my me-mo-

THERE WILL NEVER BE ANOTHER YOU

Warren/Gordon 1942

EΔ7 D-7sus4 G7sus4 C-7

There will be ma-ny oth-er nights like this, when I'll be stand-ing
 There will be oth-er lips that I may kiss, but they won't thrill me

B♭7 E7 AΔ7 A♭6 EΔ7

here with some-one new. There will be oth-er songs to sing, an-oth-er fall an-
 like yours used to do. Yes I may dream a mill-ion dreams but how can they come

1. C-7 F7 C-7 F7 F-7 B♭7

oth-er spring but there will nev-er be an-oth-er you. There

2. F13 EΔ7 A7sus4 G7 C7sus4 F-7 B7sus4 E♭

true. If there will nev-er ev-er be an-oth-er you.

ALL OF ME

Simons/Marks 1931

A

C E7 B-7^{b5} E7 A 7_{sus}4

All of me, why not take all of me? Can't you see
Your good-bye left me with eyes that cry. How can I,

A 7^{b9} C#7 D-7 ^{1.} E7 B-7^{b5} E7 A-7

I'm no good with - out you. Take my lips, I want to lose
go on dear with - out you.

D9 A-7 D9 G7 ^{2.} F6

them, take my arms, I'll nev-er use them. You took the

F-6 E-7 A7 D-7^{b5} G7^{b9} C6

part that once was my heart, so why not take all of me.

HAVE YOU MET MISS JONES

Rogers/Hart 1937

A

FΔ7 F#7 G-7 C7

Have you met miss Jones, some - one said as we shook hands.
Then I said miss Jones, you're a girl who un - der - stands,

A-7 D-7 ^{1.} AΔ7 DΔ7 G-7 C7 ^{2.} C-7 F7

She was just miss Jones to me. free. And all at

B

BΔ7 AΔ7 DΔ7 GΔ7 E-7 A7

I'm a man who must be me. once I lost my breath, and all at once was scared to death and all at once

DΔ7 AΔ7 DΔ7 GΔ7 C7 A FΔ7 E+7 EΔ7 D7

once I owned the earth and sky. Now I've met miss Jones,

G-7 C7 BΔ7 A-7 AΔ7 G-7 C7 FΔ7

and we'll keep on meet - ing 'till we die, miss Jones and I.

ALL THE THINGS YOU ARE

Jerome Kern/Hammerstein 1939

F-7 B^b-7 E^b7 A^bA7 D^bA7 G7

You are the prom-ised kiss at spring-time, that makes the lone-ly win-ter seem

CΔ7 C-7 F-7 B^b7 E^bA7

long. You are the breath-less hush of ev-'ning that

A^bA7 D7 GΔ7 A-7 D7

trem-bles on the brink of a love-ly song. You are the glow that lights a

GΔ7 F#-7^b5 B7 EΔ7 C+7

star, the dear-est things I know are what you are.

F-7 B^b-7 E^b7 A^bA7 D^bA7 D^b-7

Some day my hap-py arms will hold you and some day Ill

C-7 B^o7 B^b-7 E^b7 A^b (G-7^b5 C7^b9)

know that mo-ment di-vine when all the things you are are mine.

JUST FRIENDS

Klemmer/Lewis 1931

CΔ7 C-7 F7 GΔ7

Just friends, lov-ers no more, Just friends, but not like be-

Two friends, drift-ing a-part, two friends, but one bro-ken

B^b-7 E^b7 1. A-7 D7 F#-7^b5 B7^b9 E-7

fore. To think of what we've been and not to kiss a-gain seems like pre-

heart. We

A7 E-7 A7 A-7 D7 D^b7 2. A-7 D7

tend-ing it is-n't the end-ing. Two loved we laughed we cried and

F#-7^b5 B7^b9 E-7 A7 A-7 D7 G6

sud-den-ly love died, the sto-ry ends and we're just friends.

DAY BY DAY

Sammy Cahn/Stordahl/Weston 1945

G-7 B^Δ7 A-7 G-7 G-7 C7 F^Δ7

Day by day,—— I'm fall - ing more in love with you, and day by day
 day by day—— you're mak - ing all my dreams come true, so come what may

B^Δ9 1. A-7 A^Δ7 G-7 G-7/F E7 A7

my love seems to grow.—— There is - n't an - y end to my de -

I want you to

D- D-(Δ7) D-7 D-7 G⁹ G-7

vot - ion, it's deep - er dear by far, than an - y o - cean.

A-7 D7 2. A-7^Δ5 D7^Δ9 G-7 B^Δ7 E^Δ7

I find that know.—— I'm yours a - lone and I'm in

F^Δ7 E^Δ9 D7sus⁴ D7^Δ9 G-7 C7^Δ9 F^Δ7

love to stay, as we go through the years day by day——

OUR DAY WILL COME

Hillard/Garson 1963

A G B^Δ7 A-7 D7 G

Our day will come and we'll have ev - 'ry - thing. We'll share the
 Our day will come if we just wait a - while. No tears for

B^Δ7 A-7 D7 D-7 G7 3—

joy fall - ing in love can bring. No one can tell me that I'm too
 us, think love and wear a smile. Our dreams ore mag - ic be - cause we'll

1. C^Δ7 C-7 3— B-7 B^Δ7 A-7 D7

young to know,—— I love you so,—— and you love me.

2. C^Δ7 C-7 G E-7 A-7 D7 G

al - ways stay in love this way. Our day—— will come.

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TANGERINE

Schertzinger/Mercer 1942

D⁷ G-7 C7 F6 A^{b7} G-7 C7 G-7 C7

Tan-ger- ine, she is all they claim with her eyes of night and lips as bright as
And I've seen, toasts for tan-ger-ine, raised in ev-'ry bar a-cross the Ar-gen-

¹FΔ7 D⁷ G-7 C7 FΔ7 B-7^{b5} E7^{b9} AΔ7 R^{#7}

flame Tan-ger - ine, when she dances by, sen-or - i - tas stare and

B-7 E7 A7 D7 D⁷ ²A7 D7^{b9} G-7

ca - bal - le - ros sigh. And I've tine, yes she has them all on the

E-7^{b5} A7^{b9} D-7 G7 G-7 C7 F6

run, but her heart be-longs just to one, her heart be-longs to tan - ge - rine

IT COULD HAPPEN TO YOU

Van Heuson/Burke 1944

FΔ7 A-7^{b5} D7^{b9} G-7 B-7^{b5} E7^{b9} A-7

Hide your heart from sight, lock your dreams at night, it could
Keep an eye on Spring, run when church bells ring, it could

B^bΔ7 A7^{b9} A-7^{b5} D7^{b9} G-7 B^b-6

hap - pen to you. Don't count stars or you may
hap - pen to you. All I did was won - der

¹.FΔ7 E-7^{b5} A7^{b9} D-7 G7 G-7 A-7 B^bΔ7 C7

stum - ble, some one drops a sigh and down you turn - ble.

²FΔ7 A-7^{b5} D7^{b9} G-7 C7_{sus4} C7^{b9} F6

how your arms could be and it hap-pened to me.

I LOVE YOU

207

Cole Porter 1943

Musical score for 'I Love You' featuring lyrics and chords:

Chords: G-7b5, C7b9, FΔ7, G-7, C7, FΔ7, B-7 E7, AΔ7, B-7 E7, AΔ7, G-7, C7, FΔ7, A-7b5, D7b9, G7, G-7 C7, F6.

Lyrics:

"I love you", hums the April breeze, "I love you" echo the
 "I love you" the golden dawn agrees,

hills. "I as once more she sees daf - fo - dils. It's

spring a-gain, and birds on the wings a-gain, start to sing a-gain the old me-lo-

dy. I and it all be-longs to you and me.

D.C. al Coda

PENNIES FROM HEAVEN

BURke/Johnson 1936

Musical score for 'Pennies from Heaven' featuring lyrics and chords:

Chords: CΔ7, D-7, E-7, Eb°7, D-7, G7, CΔ7, D-7, E-7, Eb°7, D-7, G7, C7, G-7, C+7, F6, E7 Eb°7, D7, A-7, D7, G7, D-7, G+7, 2 Eb°7, C/E, FΔ7, D-7, F6, F-6, E-7, Eb°7, D-7, D-7, G7b9, C6.

Lyrics:

Ev - 'ry time it rains, it rains, pen - nies from hea - ven. Don't you know each
 Trade them for a pack-age of sun-shine and flow-ers. If you want the

cloud con-tains pen - nies from hea - ven. You'll find your for - tune fall - ing

all o - ver town, be sure that your um - brella is up - side down.

things you love, you must have sho - wers. So when you hear it thun - der,

don't run un - der a tree, there'll be pen - nies in hea - ven for you and me.

MACK THE KNIFE

Blitzstein/Weill 1928

Sinatra

Sinatra

The musical score consists of three staves of music. The top staff starts with a C6 chord, followed by chords C#7, D-7, G9, and D-7. The middle staff starts with a G9 chord, followed by chords C6, C/E, Eb7, and D-7. The bottom staff starts with a G9 chord, followed by chords D-7, G9, and C6. The lyrics are as follows:

Oh the shark has, pret - ty teeth dear,
shark bites with his teeth dear,
and he shows them scar - let bil - lows

pear - ly white Just a jack - knife has Mac - Heath dear,
start to spread Fan - cy gloves though wears Mac - Heath dear,
and he keeps it out of sight When the

so there's not a trace of red

3. On the sidewalk, Sunday morning, lies a body just oozing life; someone's sneaking around the corner, could that someone be mackie?
 4. From a tugboat by the river a cement bag 's dropping down; the cement is just for weight, dear, bet you Mackie's back in town.
 5. Louie Miller disappeared,dear after drawing out his cash; and MacHeath spends like a sailor. did our boy do something rash?
 6. Sukey Tawdry, Jenny Diver, Polly Peachum, Lucy Brown; Oh the line forms on the right dear, now that Mackie's back in town

SOMEWHERE BEYOND THE SEA

1947 Trenet/Lawrence

1947 Trenet/Lawrence

A

F6 D-7 G-7 C7₃ F6 D-7 G-7 C7₃ FΔ7 A7

Some - where, - be - yond the sea, some - where wait - ing for me,
 Some - where, - be - yond the sea, she's there watch - ing for me,
 We'll meet, be - yond the shore, we'll kiss just as be - fore,

D-7 C7₃ FΔ7 D-7 BΔ7 D7/A G-7 C7₃ CΔ7 D-7 BΔ7

my lov - er stands on gold - en sands, and watch - es the ships that go
 if I could fly like birds on high, then straight to her arms I'd go
 hap - py we'll be be - yond the sea and nev - er a - gain I'll go

1. G7 C7 2. G-7 C7 F6 **B** A6 F#-7 B-7 E7

sail - ing. Some sail - ing Fine It's far. be - yond a

A6 F#-7 B-7 E7 A AΔ7 A6 G7 C6 A-7

star, it's near be - yond the moon. I know.

D-7 G7 CΔ7 A-7 D-7 G7 G-7 C7

be - yond a doubt, my heart will lead me there soon. D.C. al 2nd End (Fine)

THE LADY IS A TRAMP

Roders/Hart 1937

A

CΔ7 E♭7 A♭7 D-7 G7 CΔ7 E♭7 A♭7

She gets too hun - gry for din - ner at eight, _____ she likes the thea-ter but
She don't like crap games with Bar - ons and Earls. _____ won't go to Har - lem in

D-7 G7 CΔ7 G-7 C7 FΔ7 F-7 B♭7

nev - er comes late, _____ she nev - er both - ers with peo - ple she hates, _____
er - mine and pearls, _____ won't dish the dirt with the rest of the girls, _____

E-7 A7^{b9} D-7 G7^{b9} 1CΔ7 A7^{b9} D-7 G7 2CΔ7 B FΔ7 G7

that's why the la - dy is a tramp. _____ tramp. She like the free fresh

E-7 A-7 D-7 G7 E-7 A7 D-7 G7 CΔ7

wind in her hair, _____ life with-out care, _____ she's broke, _____ it's oke, _____ Hate Cal - i-

E♭7 A♭7 D-7 E7 A-7 D7 G7 CΔ7

for - nia, it's cold and it's damp. _____ that's why the la - dy is a tramp. _____

A FOGGY DAY

George/Ira Gershwin 1937

FΔ7 A-7^{b5} D7^{b9} G-7 C7 F6 D-7^{b5}

A fog - gy day in Lon - don town, had me low and
How long I wondered could this thing last? But the age of mira - cles

G7 G-7 C7 1. FΔ7 C-7 F7 B♭6 B♭-6 FΔ7

had me down, I view the morn - ing with a - larm, the Bri - tish mu -
had - n't passed, seum had lost its charm. For sud - den - ly I saw you there, and thru

A-7 D7 G7 C7 2. C-7 F7 B♭6 E♭7

FΔ7/C G-7/C FΔ7/C G-7/C A-7 D-7 G-7 C7 F6

fog - gy Lon - don town the sun was shin - ing ev - 'ry - where

210

I'VE GOT THE WORLD ON A STRING

Arlen/Koehler 1932

A

E♭6 D♭9 C7 F-7 A♭-6 E♭Δ7 A♭7♯11

I've got the world on a string, sit-tin' on a rain-bow, got the string a-round my fin-
I've got a song that I sing, I can make the rain go, an - y - time I move my fin-

G-7 G♭-7 F-7 B♭7 E°7 F-7 B♭9 1. G+7 C7♯9 F-7 B♭7

ger. What a world, what a life, I'm in love.
ger. Luc - ky me, can't you see, I'm in love.

2. E♭6 A♭6 A° E♭6 **B** D-7 G9 C9

love. *Fine* Life is a beau-ti-ful thing, as long as I hold the string.

F9 F-9 B♭9 Repeat 1st verse
D.C. al 2nd End

I'd be a sil-ly so and so, if I should ev-er let go. I've got the

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

Duke Ellington/Mills 1932

A

G- G-/F♯ G-/F G-/E E♭7 D7 G-7 G7

It don't mean a thing, if it ain't got that swing,
It don't mean a thing, all you got to do is sing,

C7 G7♯11 1. F7sus⁴ B♭6 D+7

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, wah. It

2. F7sus⁴ B♭6 **B** F-7 B♭7 E♭6

doo wah, doo wah, doo wah. *Fine* makes no diff - 'rence if it's sweet or hot,

G-7 C7 F7 A-7♯5 D7♯9

just give that rhy - thm ev - 'ry - thing you got. D.C. al 2nd End (Fine)

NIGHT AND DAY

Cole Porter 1932

A B^Δ7 B^Δ7 — 3 — E^Δ7 E^Δ6 B^Δ7

Night and day, you are the one On - ly you be -neath the
Day and night why is it so? That this long - ing for you

B^Δ7 — 3 — E^Δ7 E^Δ6 A-7^Δ5 A^Δ7 G-7

moon and un - der the sun Whether near to me or far, it's no mat - ter dar - ling
fol - lows where - ev - er I go In the roar - ing traf - fic's boom, in the si - lence of my

G^Δ7 F-7 B^Δ7 E^Δ7 1. E^Δ6 2. E^Δ6

where you are, I think of you night and day Day and night Night and

B G^Δ7 E^Δ7 G^Δ7

lone - ly room, day, un - der the hide of me, there's an oh, such a hun - gry yearn - ing, burn - ing in -

E^Δ7 C-7 A-7^Δ5 A^Δ7 G-7

side of me And its tor - ment won't be through "til you let me spend my
F-7 B^Δ7 E^Δ6

life mak - ing love to you, day and night, night and day

George/Ira Gershwin 1927

'S WONDERFUL

A E^Δ E[○]7 F-7 B^Δ7^{sus4} B^Δ13

'S Won - der - ful, 'S mar - vel - ous, you should care for
'S aw - ful nice, 'S par - a - dise 'S what I love to

1. E^Δ C7^Δ9 F-7 B^Δ7^Δ9 2. E^Δ A-7^Δ5 D7^Δ9 **B** G^Δ7 E-7 A-7 D7

me see You've made my life so

B-7 E7^Δ9 A-7 D7 G9 C13 F9 B^Δ13 E7

C glam - or - ous, you can't blame me for feel - ing am - or - ous, Oh
E^Δ G^Δ7 F-7 C7^Δ9 F-7 B^Δ7^Δ9 E^Δ

'S won - der - ful, 'S mar - vel - ous, that you should care for me

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HOW HIGH THE MOON

Lewis/Hamilton 1940

A

Some-where there's mus - ic, how faint the tune, some-where there's hea - ven,
Some-times there's mus - ic, it's where you are, some-where there's hea - ven,
how high the moon. There is no moon a - bove when love is far a-way
how near so far. The dark-est night would shine if you would come see me

¹G-7 A-7^b D7^b GΔ7 A-7 B-7 B^b7 A-7 D7^b
too, 'till it comes true, that you love me as I love you. Some times there's

²GΔ7 A-7 B-7 B^b7 A-7 D7 GΔ7
soon, un-til you will, how still my heart, how high the moon.

BUT NOT FOR ME

Ira/George Gershwin 1930

E^bΔ7 C-7 F-7 B^b7^b E^b A^b7 G-7 C7 F9
They're writ-ing songs of love but not for me. A luc-ky star's a - bove
I was a fool to fall and get that way. Heigh-ho, a - las and al -

F-7 B^b7^b E^b7 B^b7 E^b7 A^b7 A^bΔ7 A^b6
but not for me. With love to lead the way, I've found more
so lack - a - day. Al - though I can't dis - miss the mem - 'ry

¹E^bΔ7 E^bΔ7 C-7 G⁷/F F-7 B^b7¹¹ B^b7^b
clouds of gray, than an - y Rus - sian play could guar - an - tee. I was a

²E^bΔ7 E^bΔ7 C-7 C+7 F-7 B^b7^b E^b6
of her kiss, I guess she's not for me.

SHINY STOCKINGS

213

Frank Foster / E. Fitzgerald 1956

I'm walked with my ba - by and I know in noth- ing flat,
I'm hip and I'm luc - ky to have some- one so well en - dowed, she's a
got girl some - thing mel - low lots of fel - lows whis - tle at.
half as love - ly would make lots of fel - lows proud. When I
we go for a walk, I but know soon as we're out, with no
love all of her charms, one's real - ly a ball
shad - ow of doubt she's got lots to be proud of
I love those shi - ny stock - ings most of all.

Chords: B♭7, E♭7, B♭7, E♭7, G6; A♭6, D♭7, A♭6/C, B♭7, B-7; B♭7, E♭7, D♭7, C-7, 1. F7; D-7, G7, C6, C-7b5, F7b9; 2. F7, B♭7, E♭7, A♭6; D♭7, A♭6, B♭7, B-7, E♭7; C-7, F7, 1. D-7, G7, C6; C-7b5, F7b9, 2. B♭7, E♭7, A♭6.

SHOUT CHORUS

Chords: B♭7, E♭7, B♭7, E♭7, A♭6; D♭7, A♭6, B♭7, B-7, E♭7; C-7, F7, 1. D-7, G7, C6; C-7b5, F7b9, 2. B♭7, E♭7, A♭6.

THERE IS NO GREATER LOVE

Isham Jones/Symes 1936

A B_bA7 E_b7 A_b7 G7

There is no greater love than what I feel for you. No greater
 There is no greater thrill than what you bring to me, no sweeter
 There is no greater love in all the world, it's true. No greater

1. C7 F7 2. C7 C-7 F7

love, no heart so true. There is no song than what you sing to
 me. There is no song than what I feel for

B A-7_b5 D7 G- A-7_b5 D7

Fine You're the sweet-est thing I have ev-er
 me. You're the sweet-est thing I have ev-er
 you.

G- A-7_b5 D7 G- C7 F7 D.C. al 2nd End.

known, and to think that you are mine a - lone. There is no

WHAT IS THIS THING CALLED LOVE?

Cole Porter 1929

A G-7_b5 C7^b9 F- D-7_b5

What is this thing? It's called love? This fun-ny thing?
 Just who can solve? It's mys-ter-y? Why should it make?
 ask the Lord? in heaven a - bove, What?

1. G7^b9 CΔ7 2. G7^b9 CΔ7

called love? Just a fool of me? I

B C-7 F7 B_bA7 A_b7

saw you there one won-der-ful day. You took my heart and threw it a -
 way. That's why I

D-7 G7 D.C. al Coda

3. D-7 G+7 C6

is this thing? called love?

SECRET LOVE

Webster/Fain 1953

A E Δ 7 B \flat 7sus 4 E Δ 7 A \flat Δ7 G-7 C7 \flat 9

Once I had a sec-ret love,
So I told a friendly star,
that lived with-in the heart of
the way that dream-ers of-ten

F-7 B \flat 7 F-7 B \flat 7 F-7 B \flat 7 F-7 B \flat 7 F-7

me,
do,
all too soon my sec-ret love,
just how won-der-ful you are,
be-came im-and why I'm

B \flat 7sus 4 B \flat 7 \flat 9 E \flat 1. F-7 B \flat 7 \flat 9 2. G7 \flat 9 **B** C-7 F7

pat-i-ent to be free,
so in love with you.
Now I shout it from the

B \flat Δ7 B \flat 6 B \flat -7 E \flat 7 A \flat Δ7 D \flat 7 E \flat Δ7 F-7

high-est hills, e-ven told the gold-en daf-fo-dils, at last my
G-7 A \flat Δ7 D \flat 13 C9 F-7 B \flat 7 B \flat 7 \flat 9 E \flat

heart's an o-pen door, and my sec-ret love's no sec-ret an-y-more

This musical score for 'SECRET LOVE' features three staves of music. The first staff begins with a section labeled 'A' containing chords EΔ7, Bflat7sus4, EΔ7, Bflat7sus4, EΔ7, Bflat7sus4, EΔ7, AflatΔ7, G-7, and C7flat9. The lyrics describe a secret love that lived within the hearts of dreamers. The second staff continues with chords F-7, Bflat7, F-7, Bflat7, F-7, Bflat7, F-7, Bflat7, F-7, and ends with a section labeled 'B' containing chords C-7 and F7. The lyrics talk about being patient to be free and shouting the secret from the highest hills. The third staff concludes with chords BflatΔ7, Bflat6, Bflat7, Eflat7, AflatΔ7, Dflat7, EflatΔ7, and F-7, with lyrics about the heart being an open door and the secret love no longer being a secret.

ALMOST LIKE BEING IN LOVE

Lerner/Loewe 1947

A E Δ 7 F7 D-7 D \flat o7 C-7 F7sus 4

What a day this has been, what a rare mood I'm in, why it's al-most like be-ing in
There's a smile on my face for the whole hum-an race, why it's al-most like be-ing in

B \flat 1. B \flat + 2. **B** A-7 D7 GΔ7 G-7

love There's a All the mus-ic of life seems to be, like a bell that is
love

C-7 A-7 \flat 5 D7 \flat 9 **C** E Δ 7 F7 D-7 D \flat o7

ring-ing for me And from the way that I feel, when the bell starts to peal. I would

C-7 C \sharp o7 B \flat /D D \flat o7 C-7 F7 B \flat

swear I was fall-ing, I could swear I was fall-ing, It's al-most like be-ing in love

This musical score for 'ALMOST LIKE BEING IN LOVE' consists of four staves of music. The first staff begins with a section labeled 'A' containing chords EΔ7, F7, D-7, Dflat7, C-7, and F7sus4. The lyrics describe a day that has been rare and a mood that is almost like being in love. The second staff continues with chords Bflat, Bflat+, A-7, D7, GΔ7, and G-7, with lyrics about a smile on the face and a bell that rings. The third staff concludes with chords C-7, A-7flat5, D7flat9, EΔ7, F7, D-7, and Dflat7, with lyrics about the bell starting to peal and the feeling that comes with it. The fourth staff begins with chords C-7, Csharp7, Bflat/D, Dflat7, C-7, F7, and Bflat, with lyrics about swearing and falling.

216

IN THE MOOD

Joe Garland 1939 (Glenn Miller)

The musical score consists of six staves of music in common time, key signature of B-flat major (two flats). The music includes the following chords:

- Staff 1: B-flat 7, B-flat 7, E-flat 7sus4.
- Staff 2: A (boxed), A-flat, D-flat, A-flat.
- Staff 3: E-flat 7, A-flat (boxed), D-flat, E-flat 7sus4.
- Staff 4: B (boxed), A-flat, A-flat/C, B-flat 7, E-flat 7, A-flat, A-flat/C, B-flat 7, E-flat 7, A-flat, A-flat/C.
- Staff 5: B-flat 7, E-flat 7sus4, E-flat, E-flat, B-flat 7, A-flat (boxed).
- Staff 6: C (boxed) Interlude.
- Staff 7: G (boxed), C9, A9.
- Staff 8: A-7, D7, 1G/B, B-flat 7, A-7, D7, 2G, C7, G.
- Staff 9: B-flat, G-7, C-7, F7, B-flat, G+7, C7, F+7.
- Staff 10: D-flat A7, B-flat 7, E-flat 7, A-flat 7, D-flat, D-flat 13, D 13.

OPUS ONE

Sy Oliver 1945

The musical score consists of five staves of music in common time, key signature of one sharp (F# major). The music includes the following chords:

- Staff 1: G (boxed), C9, A9.
- Staff 2: A-7, D7, 1G/B, B-flat 7, A-7, D7, 2G, C7, G.
- Staff 3: B-flat, G-7, C-7, F7, B-flat, G+7, C7, F+7.
- Staff 4: D-flat A7, B-flat 7, E-flat 7, A-flat 7, D-flat, D-flat 13, D 13.
- Staff 5: D.C. al 2nd End (Fine).

STOMPIN' AT THE SAVOY

217

Goodman 1936

A

C7 F C7 F F#7
G-7 C7 F C7
B Bb7 B7 Bb7 Eb7 Bb-7 Eb7
Ab7 A7 Ab7 Db7 C7 D.C. al Fine

JERSEY BOUNCE

Plater/Bradshaw 1941

A

C D7 G7
x 1C Eb7 D-7 G7 2. C Ab9 C
B C9 Bb9
Ab9 G7 G+7 D.C. al Fine

PENNSYLVANIA 65000

A

G C7 G G#7
A-7 D7 G
B7 E-7 B7 Pennsyl-van-ia six five thou - sand!
A7 D C7 B7 E9 A7 D7 E7 D7
D.C. al Fine

PERDIDO

Juan Tizol 1942

A

C-7 F7 C-7 F7 B \flat E \flat 7 D-7 G7

C-7 F7 C-7 F7 ${}^1\text{B} \flat$ E \flat D-7 G7 \flat ⁹ ${}^2\text{B} \flat$ E \flat 7 B \flat

B

D7 A-7 D7 G7 D-7 *Fine* G7

C7 G-7 C7 F7 C7 F7 *D.C. al Fine*

C Shout Chorus use rhythm bridge

C-7 C-7 E \flat -7 D-7 D-7 D \flat -7

C-7 C-7 F+7 B \flat D \flat ${}^1\text{C}$ -7 B \flat 7 ${}^2\text{C}$ -7 F7 B \flat 7 E \flat 7

TUXEDO JUNCTION

Hawkins 1939

A

B♭ B♭7/D E♭7 F7 B♭ B♭7/D E♭7 F7

B♭ B♭7/D E♭ E° B♭/F F7 1. B♭ F7 2. B♭

B

E♭ E♭-6 B♭ F-7 B♭7

E♭ E♭-6 B♭ G-7 C-7 F7

B♭₃ B♭₆ F7^{#9} B♭6

D.C. al Coda (Last X)

CRAZY RHYTHM

Caesar/Meyer/Kahn 1928

Musical score for "Crazy Rhythm" featuring lyrics and chords:

FΔ7 G-7 A-7 G-7 FΔ7 B♭7 A-7 A♭Δ7

Cra-z y rhy-thm, here's the door - way.
Here is where we have a show - down,
I'll go my way, you'll go your way,
I'm too high-hat, you're too low - down,

G-7 C7 1. F A♭7 G9 G♭9 2. F G-7 A-7 D-

cra-z y rhy-thm, from now on we're though.
cra-z y rhy-thm, here's good-bye to you.
you. they say that

C-7 F7 B♭Δ7 B♭6 B♭-6

when a high-brow meets a low - brow, walk-ing a-long Broad- way,
soon the high-brow,

E♭9 A+7 D9 G+7 C9 FΔ7 G-7 A-7 D-7

he has no - brow, ain't it a shame, and you're to blame.
What's the use of pro-hi - bi - tion?

G7 A♭7 G7 C7sus⁴ C7 D♭9 C7 F

You pro-duce the same con-di - tion,
cra-z y rhy-thm I've gone cra - zy too.

STRING OF PEARLS

Gray/DeLange 1941

Musical score for "String of Pearls" featuring lyrics and chords:

E♭

F7 B♭7 E♭

B A♭

B♭7 E♭7 A♭

D.C. al Fine

Solo on Blues

The score consists of four staves of music. The first staff starts with E♭. The second staff starts with F7. The third staff starts with B (boxed) and A♭. The fourth staff starts with B♭7. The lyrics are: "E♭", "F7 B♭7 E♭", "B A♭", "B♭7 E♭7 A♭", "D.C. al Fine", "Solo on Blues".

220

UNDECIDED

Shavers/ Robin 1939

A

CΔ7 C6 CΔ7 C6 F7^{bII}

First you say you do and then you don't, and then you say you will and then you won't. You're
Now you want to play and then it's no, and when you say you'll stay, that's when you go.
If you've got a heart and if you're kind, then don't keep us a - part, make up your mind.

D7 D-7 A♭7 G7 1. C6 A♭7 G7 2. C6 D-7 D♯7 C/E

Fine

B

G-7 C9 G-7 C9 F6 C+7 F6 E♭7^{bII}

un-de-ci-ded now, so what are you gon-na do? I've been

sit-ting on a fence, and it does-n't make much sense, 'cause you keep me in sus-pense and you know it. Then you

D7 C/E F° D7/F♯ G7sus⁴ G7 G+7

pro-mise to re-turn, when you don't I real-ly burn, well I guess I'll nev-er learn, and I show it.

D.C. al Fine

FASCINATING RHYTHM

Ira/George Gershwin 1926

G-7 C7 G-7 C7 G-7 C7

Fas-ci-na-ting rhy-thm you've got me on the go, fas-ci-na-ting rhy-thm I'm all a-
once it did-n't mat-ter but now you're do-ing wrong, when you start to pat-ter, I'm so un-

G-7 C7 C-7 F7 C-7 F7

qui-ver. What a mess you're mak-ing, the neigh-bors want to know why I'm
hap-py, won't you take the day off? de-cide to run a-long some-where

C-7 F7 C-7 F7 B♭ D7^{b9} 1. G-7 C7 F6

always shak-ing just like a fli-ver. Each morn-ing I get up with the sun,
far a-way off, and make it snap-py. Oh how I

E-7 A7 D- D-7 G7 C7 A-7^{b5} D7^{b9}

(start a-hop-ping, nev-er stop-ping) to find at night no work has been done. I know that

2. G-7 A7^{b9} D-7 G9 G-7 C7 G-7 G7 C7^{b9} F6

long to be the man I used to be, fas-ci-na-ting rhy-thm oh won't you stop pick-ing on me.

THE WAY YOU LOOK TONIGHT

Jerome Kern 1936

A

E^bA7 C-7 F-7 B^b7 E^bA7 D^b C7sus⁴ C7 F-7

Some day, when I'm aw-fly low, when the world is cold, I will feel a
Love ly, with yours smile so warm, and your cheek so soft, there is nothing
Love ly, nev-er, nev-er change, keep that breath-less charm, won't you please ar-

B^b7 B^b-7 E^b7 A^bA7 F-7 B^b7 E^bA7 C-7 F-7 B^b7

glow just think-ing of you and the way you look to - night *Fine*
for me but to love you, just the way you look to - night
range it 'cause I love you, just the way you look to - night

E^bA7 C-7 1.F-7 B^b7 2.A^b-7 D^b7 B^bA7 G^o7 A^b-7 D^b7

Oh but you're With each word your ten - der-ness grows,

B^b7 E^b-7 A^b-7 D^b7 G^bA7 E^b-7 A^b-7 A^b/G^b F-7 15 B^b7 19

tear-ing my fear a part, and that laughthat wrinkles your nose

E^b-7 E^b/D^b C-7 15 F-7 19 G-7 A^bA7 B^b7 1. F-7 B^b7 F-7 B^b9 B^b7 19 E^b6

touches my fool- ish heart just the way you are to - night. *D.C. al Fine*

LONG AGO AND FAR AWAY

Jerome Kern/Gershwin 1944

F6 D-7 G-7 C7 F^a7 G-7 C7 F6 F[#]7

Long a - go and far a - way - I dreamed a dream one day and
Chills run up and down my spine, A - lad - din's lamp is mine, the

G-7 C7 A-7 D7 G-7 C7 1. A^b6 F-7 B^b7 E^b7 A^bA7

now that dream is here be - side - me. Long the skies were o - ver - cast, - but
dream I dreamed was not de - nied - me.

G7 C^a7 G-7 C7 2. C-7

now the clouds have passed, you're here at last Just one

F7 B^bA7 E^b7 F6/A A^b7 G-7 C7 F6

look and then I knew that all I longed for, long a - go was you.

I'LL REMEMBER APRIL

De Paul/Raye 1941

IT'S YOU OR NO ONE

Styne, Cahn 1948

G-7 C7 FΔ7 G-7 C7 1. FΔ7
 It's you or no-one for me, I'm sure of this each time we kiss.
 Please don't say no to my plea, 'cause if you do, then I'm all
 Bb-7 Eb7 AbΔ7 A-7
 Now and for - e- ver and when for - e- ver's done, you'll find that you are
 D7 G-7 C7 2. A-7b5 D7b9 G-7 Bb-7 Eb7
 still the one. through. There's this a - bout you, my
 FΔ7 Ab-7 Db7 A-7 D7 G-7 C7 F6
 world's an emp-ty world with - out you, it's you or no - one for me.

I'M OLD FASHIONED

Jerome Kern/Mercer 1942

A

F₆ D-7 G-7 C₇ F^{Δ7} D-7 G-7 C₇ B[♭]/F F^{Δ7}
 I'm old fash-ioned, I love the moon-light, I love the old fash-ioned
 E-7^{♭5} A₇ D-7 G₉ D-7 G₉ A[♭]7¹¹

things. The sound of rain up on the window pane, the
 G-7 A-7 B[♭]6 G^{7/B} C^{7sus4} C₇ B F₆ D-7 G-7 C₇
 star-ry song that A - pril sings. This years fan-cies are
 F^{Δ7} D-7 B-7 E₇ A^{Δ7} B-7 C^{♯7} D₇ E₇ F^{♯7} G-7 C₇
 pass - ing fan-cies, but sigh-ing sighs, hold - ing hands, these my heart un-der- stands.
C

F₆ D-7 G-7 C₇ F^{Δ7} D-7 G-7 C₇ C-7 F₇ B[♭]Δ₇ E[♭]7¹¹
 I'm old fash-ioned, but I don't mind it, that's how I want to be, as
 A-7 D-7 B-7^{♭5} B[♭]-6 A-7 D-7 G-7 C₇ F₆
 long as you a - gree to stay old fash-ioned with me.

STARS FELL ON ALABAMA

Perkins/Parish 1934

A

C B[♭]7 A₇ D₇ G⁺ C^{Δ7} D-7 E-7 E[♭]7
 We lived our lit - tie dra - ma we kissed in a field of white, and
 I can't for - get the gla - mour your eyes held a ten - der light
 My heart beat like a ham - mer, my arms wound a - round you tight,
 D-7 A₇ D-7 G₇ 1. C A₇ D-7 G₇¹⁹ 2. C^{Δ7} D-7 E[♭]7 E-7
 stars fell on Al-a - ba - ma last night. night. I nev-er

B

D-7 G₇ E-7 E[♭]7 D-7 G₇ C₆
 planned in my i - ma - gi - na - tion a sit - u - a - tion so hea-ven - ly, a fair - y
 D-7 G₇ E<sup>7/G[♯] A-7 A-G F[♯]-7 B₇ E^{Δ7} G₇
 land where no one else could en - ter and in the cen - ter just you and me D.C. al 2nd End (Fine) dear.</sup>

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INVITATION

Kaper/Washington 1952

GONE WITH THE WIND

Madigson 1937

F-7 B \flat 7 E $\flat\Delta$ 7 F-7 B \flat 7 E $\flat\Delta$ 7 A-7 D7 G6
 Gone with the wind, now all is gone, just like a leaf that has blown a-way. Gone with the wind, Gone with the wind,
 A-7 D7 G Δ 7 1. G- F $\sharp\circ$ 7 F-7
 my ro-mance has flown a-way. Yes-ter-day's kiss-es are still on my lips
 B \flat 7 E $\flat\Delta$ 7 G-7 \flat 5 C7 \flat 9 F-7 B \flat 7 2. F- C-
 I had a life-time of hea-ven at my fin-ger-tips. But Just like a flame,
 F-7 B \flat 7 G-7 \flat 5 C7 F-7 B \flat 9 E $\flat\Delta$ 7
 love burned bright-ly thren be-came an emp-ty smoke dream that has gone, gone with the wind.

I'VE GOT YOU UNDER MY SKIN

Cole Porter 1936

F-7 B^b7 E^bA7 C7^b9 F-7 B^b7
 I've got you un-der my skin. I've got you deep in the

E^bA7 C-7 F-7 B^b7 E^bA7 G-7 G^b^o7
 heart of me, so deep in my heart, you're real-ly a part of me. I've

F-7 B^b7 E^bA7 E^b6 F-7 B^b7
 got you un-der my skin. I tried so not to give

E^bA7 E^b6 F-7^b5 B^b7^b9 D E^bA7 E^b6
 in, I said to my-self "this af-fair will nev-er go so well" but

D-7 G7 B/C C^a7/B A-7 A-7/G F-7
 why should I try to re-sist when dar-ling I know so well, I've got you

B^b7sus⁴ E^bA7 E^b6 F-7/E^b B^b7/E^b
 un-der my skin. I'd sac-ri-fice an-y-thing, come what might, for the

E^bA7 E^b7 A^b7/E^b A^b-6/E^b E^bA7 G^b7^b11
 sake of hav-ing you near, in spite of a warn-ing voice that comes in the night and re-peats and re-peats in my

F-7 G7^b9 C- C-7/B^b A^b B^b7/A^b G-7 C-7/G G^b^o7 F-7
 ear. "Don't you know lit-tle fool, you nev-er can win, use your men-tal-i-ty.

B^b7 E^bA7 B^b-7 E^b7 A^b A^b-6 D^b9
 wake up to re-al-i-ty". But each time I do, just the thought of you makes me

E^bA7 D^b7^b11 C7^b9 F-7 B^b7^b9 E^bA7
 stop, be-fore I be-gin, 'cause I've got you un-der my skin.

COME FLY WITH ME

James Van Heusen/Sammy Cahn 1958

A

Come fly with me, let's fly, let's fly away!
Come fly with me, let's float down to Pe - ru.
Weather-wise, it's such a love - ly day.

B

you can use some ex - ot - ic booze there's a bar in old Bom - bay. Come fly with me, let's fly, If.
La-ma land there's a one man band and I'll toot his flute for you.. Come fly with me, let's fly, In.
say the words and we'll beat the birds down to A - ca-pul - co Bay. It's per-fect for a fly Just.

let's fly a - way.
take off in the blue
let's fly a - way!

Once I get you up there, where the air is rar - i - fied, we'll just glide.

star - ry - eyed. Once I get you up there, I'll be hold - ing

you so near. you may hear an - gels cher, 'cause we're to - geth - er.
D.C. al Coda

ing hon - ey - moon, they say, come fly with me, let's fly,

let's fly a - way!

I GET A KICK OUT OF YOU

Cole Porter 1934

F-7 B_b7¹⁹ E_b^{Δ7} G-7 C7¹⁹ F-7 B_b7¹⁹

I get no kick from champagne, _____ mere al-co-hol does-n't
 Some get a kick from cocaine, _____ I'm sure that if I had
 I get no kick in a plane. _____ Fly-ing too high with some

1. E_b G-7 C7¹⁹ F-7 B_b7 A_b⁷ G7 C9 F-7

thrill me at all, so tell me why should it be true, _____ that I get a kick

B_b7¹⁹ E_b A_b^{Δ7} G-7 C7¹⁹ 2. E_b^{Δ7} E_e⁷ F-7 B_b7

out of you? _____ ev-en one sniff it would bore me ter-rif-ic-ly

D-7 G7 G-7¹⁵ C7¹⁹ F-7 B_b7¹⁹ E_b F-7 F#⁷ E_b/G B B_b7

too, _____ yet I get a kick out of you. _____ I get a

E_b7sus⁴ D_b/A_b A_b D_b/A_b A_b B_b-7 E_b⁹ G-7¹⁵ C7

kick ev-ry-time I see you're stand-ing there be-fore me.

F- D-7¹⁵ D_b7¹¹ C7¹⁹ F9 F-7¹⁵ B_b7¹⁹

D.C. al Coda

I get a kick tho' it's clear to me, you ob-vious-ly don't a-dore me.

E_b G/D C-7 F-7 B_b7 A_b⁷ G7 C9 F-7 B_b7 E_b⁶

gal in the sky is my i-dea of no-thing to do, _____ yet I get a kick out of you. _____

DEARLY BELOVED

Jerome Kern/J.Mercer 1942

D-7 G7 D-7 G7 D-7 G7 D-7

Dear-ly be-lov-ed, how clear-ly I see, some-where in hea-ven you were fas-hioned for
 No-thing could save me, fate gave me a sign; I know that I'll be yours come show-er or

G7 1. C6 A-7 D-7 G7 CΔ7 A-7 Eb-7 A_b⁷

me. An-gel eyes knew you, an-gel voi-ces led me to you.

shine.

2. C6 A-7 D9 D-7 G7 C6

So I say mere-ly, dear-ly be-lov-ed be mine.

OLD DEVIL MOON

Lane/Harburg 1946

F₆ E_b⁶ F₆ E_{bΔ7} F_{Δ7}

I look at you and sud-den - ly, some-thing in your eyes I see,
You've got me fly-ing high and wide on a mag - ic car-pet ride

E_{bΔ7} F_{Δ7} C-7 F₇ B_{bΔ7}

soon be-gins be-witch-ing me. It's that old dev-il moon. that you stole
full of but-ter-flies in - side. Wan-na cry, wan-na croon, wan-na laugh

B_{b-6} E_{b7#11} A_{b-7} D_{b7} G_b C₇ F₆ E_{b6}

from the skies, it's that old dev-il moon in your eyes. You and your glance
like a loon, it's that old dev-il moon in your eyes. Just when I think

1. F₆ E_{bΔ7} D_{Δ7} G₇ D-7

make this ro-mance too hot to han - dle. Stars in the night blaz-ing their light

G₇ G-7 C₇ (Break) 2 F₆ E_{b6}

can't hold a can - dle to your raz-zle daz - zle. think I'm free as a dove,

F₆ E_{b6} A-7^{b5} D_{7^{b9}} G₇ C_{7^{b9}} F₆

old dev-il moon, deep in your eyes, blinds me with love.

CHEROKEE

Ray Noble 1938

A B_{bΔ7} F-7 B_{b7} E_{bΔ7} A_{b7} B_{bΔ7} D-7

C₇ ¹C-7 G_{7^{b9}} C-7 F-7 ²C-7 F₇ B_b Fine

B C_{#-7} F_{#7} B_{Δ7} B-7 E₇ A_{Δ7}

A-7 D₇ G_{Δ7} G-7 C₇ C-7 F-7

D.C. al 2nd End (Fine)

GREEN DOLPHIN STREET

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Kaper/Washington

A Latin

CΔ7 C-7 D7/C D♭/C

Lov - er, one love - ly day, Love came plan - ning to
Through these mo - ments a - part, mem - 'ries live in my

CΔ7 1. D-7 Swing G7 CΔ7

stay. Green Dol -phin street sup - plies the setting,
heart.

F-7 B♭7 E♭Δ7 G7 C 2. Swing
set - ting for nights be - yond for - getting and When I re - call the love I

A-7 A-G F♯-7♭5 B 7♭9 E-7 A7 D-7 G7 CΔ7

found on I kiss the ground on Green Dol -phin street.

I'M BEGINNING TO SEE THE LIGHT

H. James/Ellington 1944

A

F♯-7♭5 F-6 E-7 E♭Δ7 D9 G9 A♭7

I nev - er cared much for moon - lit skies, I nev - er wink back at fi - re - flies, but
I nev - er went in for af - ter glow, or can - dle light on the mis - tie - toe, but
I nev - er made love by lan - tern shine, I nev - er saw rain - bows in my wine, but

F♯-7♭5 F-6 C B♭ A7 D9 G9 1. C6 A7

now that the stars are in your eyes, I'm be - gin - ning to see the light. Fine I
now when you turn the lamp down low,
now that your lips are burn-ing mine,

2. C6 B 7 E7 B♭-7 E♭7

light. Used to ram - ble in the park, sha - dow box - ing in the dark,

A-7 D7 A♭7 G7 D.C. al Fine

then you came and caused a spark, that's a four a - alarm fire now. I

JUST ONE OF THOSE THINGS

Cole Porter 1935

A D- (E-7 A7)
 A7 B-7 C°7 A7/C#C-7 F7 B-7b5 Bb-6

It was just one of those things, just one of those cra - zy flings,
 It was just one of those nights, just one of those fa - bu - lous flights, a

F/A₃ F-6/Ab G-7₃ C7 F6 F#7 G- C7 1. E-7b5 A7b9 2. F-7 Bb7

one of those bells that now and then rings, just one of those things. It was If we'd
 trip to the moon on gos-sa-mer wings. (D-7 G7)
 G7 A-7 Bb-7 G7/B

B Eb E7 F-7 Bb7 Eb
 thought a bit of the end of it when we start-ed paint - ing the town, we'd have

C6 A-7 F#-7b5 F- E-7 Eb-7 G-7/D C7 E-7b5 A7b9

been a - ware that our love af-fair was too hot not to cool down. So good-

C D- A7 B-7 C°7 A7/C#C-7 F13 Bb-7 Bb-6

bye dear, and A - men, here's hop - ing we meet now and then, it was
 A-7 D7 F#7 G-7 C7b9 F F7/A Bb B°F/C C7 F

great fun, but it was just one of those things.

EXACTLY LIKE YOU

Fields/McHugh 1930

A CΔ7 C6 D9 G7

I know why I've wait-ed; know why I've been blue, prayed each night for some - one ex -
 Why should we spend mon-ey on a show or two, no one does those love scenes ex -
 Now I know why moth-er taught me to be true, she meant me for some - one ex -

1. C A7 D-7 G7 2. C F7 C C7 B FΔ7 F-6 //

act-ly like you. act-ly like you. You make me feel so grand, I want to hand the

Fine

CΔ7 FΔ7 F-6 E-7 A7 D-7 G7 D.C. al Fine

world to you. You seem to un - der - stand each fool - ish lit - tle scheme I'm schem-ing, dream, I'm dream-ing.

THE SONG IS YOU

231

Kern/Hammerstein 1932

A

CΔ7 E♭7 D-7 G7 CΔ7 A7
I hear music when I look at you, _____ a beau - ti - ful theme of ev'ry dream I ever
I hear music when I touch your hand, _____ a beau - ti - ful mel-o-dy from some en-chanted
D-7 G7 3 E-7 A7 D-7 G7
knew, _____ down deep in my heart, _____ I hear it play, _____ I feel it
land, _____ down deep in my
F-7 B♭7 E-7 A7 D-7 G7 2 E-7 A7
start, _____ the melt a - way. _____ heart, _____ I hear it
D-7 G7 C6 B♭13 C6 F♯-7b5 B7b9
say, _____ is this the *Fine* day?

B

EΔ7 C♯-7 F♯-7 B7 EΔ7 C♯-7
I a lone have heard this love-ly strain, _____ I a lone have heard this
A♯-7b5 D♯7 G♯-7 C♯7
glad re-frain. _____ Must it be, for - ev - er in - side of me, why can't I
F♯13 B13 G7 C CΔ7 E♭7
let it go, _____ why can't I let you know? Why can't I let you know the song my heart would
D-7 G7 3 CΔ7 G-7 C7 FΔ7 B♭9
sing? _____ The beau - ti - ful rhaps-o-dy of love and youth and spring, _____ the mus - ic is
E-7 A7 D-7 G7 C6 B♭13 C6
sweet, _____ the words are true, _____ the song is *Fine* you.

232 THIS COULD BE THE START OF SOMETHING BIG

Steve Allen 1956

You're walk-ing a - long the street _____ or you're at a par-ty, _____ or else you're a -
 You're lunch-ing at "Twen-ty One" _____ and watch-ing your di - et, _____ de-clin - ing a -
 You're up in an ae - ro-plane _____ or din - ing at Sar-di's, _____ or ly - ing at

lone and then _____ you sud - den-ly dig, _____ you're look- ing in some-one's eyes,
 Char - lot Russe, _____ ac - cept - ing a fig, _____ when out of the clear blue sky,
 Ma - li - bu, _____ a - lone on the sand, _____ you sud - den-ly hear a bell

you sud - den-ly re - a - lize _____ that this could be the start of something big.
 it's sud - den-ly gal and guy, _____ and this could be the start of something
 and right a - way you can tell _____ that this could be the start of something grand.

You're lunch - ing at big. There's no con - trol - ling the un - roll-ing of your fate my friend,

who know's what writ - ten in the mag - ic book? But when a lov - er you dis -

cov - er at the gate my friend,____ in-vite her in with-out a se - cond look. You're up in a

This could be the start of some-thing, this could be the start of some - thing fine!_____

You're doing your income tax, or buyin' a toothbrush, or hurrying home because the hour is late,
 the suddenly there you go, the very next thing you know, is this could be the start of something big.
 You're havin' a snowball fight or pickin' up daisies, you're singing a happy tune or knockin' on wood,
 When all of a sudden you look up and there's someone new, oh this could be the start of something good.
 Your destined lover you'll discover in fright'ning flash, so keep your heart awake both night and day
 because the meeting may be fleeting as a light'ning flash and you don't want it to slip away.
 You're watching the sun come up or counting your money, or else in a dim cafe you're ordering wine,
 Then suddenly there she is, you want to be where she is, and this must be the start of something— (TO CODA)

CHATTANOOGA CHOO CHOO

Warren/Gordon 1941

A

A C G_{sus4} C E-7 A7

Par - don me boy, _____ is that the Chat-ta-noo-ga choo choo, _____ track twen - ty nine,
I can af - ford _____ to board a Chat-ta-noo-ga choo choo, _____ I've got my fare,
There's gon - na be, _____ a cer - tain par - ty at the sta - tion, _____ sat - in and lace,

D7 G7 C ⓪ 1. D-7 G7 2. C7

boy can you gim - me a shine _____ You leave the
and just a tri - fle to spare _____
I used to call fun - ny face _____

B

F C7/G F/A C7/G F C7/G

penn - syl - van - ia sta - tion 'bout a quar - ter to four, _____ read a mag - a - zine and than you're
When you hear the whis - tle blow - ing eight to the bar, _____ then you know that Tenn - e - see is

F/A F7 B♭ B7 F/C D7

in Bal - ti - more, _____ din - ner in the di - ner, _____ noth - in' could be fin - er,
not ve - ry far, _____ sho - vel all the coal in, _____ got - ta keep it roll - in'

G7^{b9} 1. D^b7 C7 2. G7 C7 F G7

than to have your ham and eggs in Car - o - li - na. there you are *D.C. al Coda*
woo woo Chat - ta - noo - ga

D-7 G7 C C C/B C7/B♭ F/A

She's gon - na cry _____ un - til I tell her that I'll never roam _____

A♭7 C/G A-7 D7 G7^{b9} C

Chat - ta - noo - ga choo choo, won't you choo choo me home. _____

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YOU AND THE NIGHT AND THE MUSIC

Schwartz/Dietz 1934

You and the night and the mu - sic,
You and the night and the mu - sic,
If we must live for the mo - ment,
fill me with flam - ing de - sire,
thrill me, but will we be one,
love till the mo - ment is through,

D-7^{b5} G7^{b9} CΔ7 ¹D-7 G7 ²A-7
set - ting my be - ing com - plete-ly on fire.
af - ter the night and the mus - ic are done?
Un - til the

A♭^{b9} D7^{b9} G7 D-7^{b5} G7^{b9}
pale light of dawn - ing and day - light, our hearts will be throb - bing gui - tars,

A♭Δ7 A-7^{b5} D7^{b9} G7 D-7^{b5} G7 D♭7^{b11}
morn - ing may come with - out warn - ing, and take a - way the stars.

D.C. al Coda

D-7^{b5} G7^{b9} C- A-7^{b5} D7^{b9} G7^{b9} C-
af - ter the night and the mu - sic die will I have you?

RED ROSES FOR A BLUE LADY

Tepper 1948

I want some red ros - es for a blue la - dy, mis - ter flor - ist
Wrap up some red ros - es for a blue la - dy, send them to the

C B7 E+7
A7 E-7 A7 D-7 ^{1.}G7 E-7
take my or - der please. We had a sil - ly quar - rel the oth - er day,
sweet - est gal in town, and if they do the

A-7 D7 A-7 D7 D-7 G7
hope these pret - ty flow - ers chase her blues a - way. Wrap up some

2. F- C B♭7 A7 D-7 D♯7 C/E G7 C
trick, I'll hur - ry back to pick, your best white or - chid for her wed - ding gown.

LOVE FOR SALE

Cole Porter 1930

A 2nd X - E♭Δ7

1st X, 3rd X - E♭9

B♭Δ7

B♭-7

2nd X, 3rd X - E♭Δ7

E♭9

top notes 2nd X

Love _____
Who _____
Love _____for sale, _____
will buy? _____
for sale, _____ap - pe - tiz - ing young love for
Who would like to sam - ple my sup -
ap - pe - tiz - ing young love for

B♭Δ7

B♭-7

E♭9

A♭7

∅ D♭9

top notes 2nd X

sale, _____
ply? _____
sale, _____love that's fresh and still un - spoiled,
Who's pre - pared to pay the price
If you want to buy my wares,

love that's on - ly for a trip to

G♭sus⁴

G♭7

C-7^{b5}F7^{b9}

B♭-7

E7^{#11}slight - ly soiled,
pa - ra - dise?love _____
love _____for sale. _____
for sale _____

E♭-7

A♭7

D♭Δ7

F-7

B♭7^{b9}

E♭-7

Let the po-ets pipe of love, in their child-ish way, I know ev -'ry

A♭7

D♭Δ7

BΔ7

B♭7

B7

B♭7

type of love, bet - ter far than they. If you want the thrill of love,

E♭-6

G♭7^{#11}G-7^{b5}C7^{b9}

F♯-7

B7

F-7^{b5}

B♭7

I've been thru the mill of love, old love, new love, ev 'ry love but true love.

D.C. al Coda

∅ D♭7

G♭7

C-7^{b5}F7^{b9}

B♭-

Last X take Tag

fol - low me and

climb the stairs,

love _____

for

sale. _____

TAG

G-7^{b5}

G♭Δ7

F7^{b9}

E°7

E♭-6

B♭

love _____

for sale. _____

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MY BABY JUST CARES FOR ME

Donaldson/Kahn 1930

G F#7 G F#7

My ba-by don't care for shows, my ba-by don't care for clothes,
My ba-by don't care for rings, or oth'er ex-pen-sive-things,

1. G B-7 Bb7 A-7 E7b9 A-7 A-7/G F#-7b5 B7

my ba-by just cares for me My ba-by don't care for

E-7 B7/E E-7 A7 D7 A-7 D7b9

furs and lac-es, my ba-by don't care for high-toned plac-es

2 B-7b5 E7b9 F7 E7 A-7 CΔ7 C#-7b5 F#7b9

she's sen-si-ble as can be My ba-by don't care who

B-7 E7 A-7 A7 D7 G

knows it, my ba-by just cares for me

WALKIN' MY BABY BACK HOME

Ahlert/Turk 1930

EΔ7 F-7 G-7 F-7 EΔ7 C-7 F7

Gee, it's great, af-ter be-ing out late, walk-in' my ba-by back home,
We go 'long har-mo-ni-zin' a song, or I'm re-cit-ing a poem,
Af-ter I kind-a straight-en my tie, she has to bor-row my comb,

F-7 C7b9 F-7 Bb9 F-7 Bb7 1. EΔ F-7 Bb7 2 EΔ A-7b5 D7b9

arm in arm, ov-er mea-dow and farm, walk-in' my ba-ba back home. home. We
owls go by and they give me the eye, one kiss, then, I con-tin-ue a-gain, -

Fine

G-7 D+7 G-7 C-7 C-7/Bb A-7 D7/A

stop for a-while, she gives me a smile, and snug-gles her head to my chest. We

G-7 D+7 G-7 C7 C-7 F7 F-7 Bb7

start in to pet, and that's when I get, her tal-cum all over my vest.

D.C. al Fine

A LOT OF LIVIN' TO DO

Strouse/Adams 1960

Use for 1st 8 bars

A CΔ7 C6 CΔ7

There are girls just ripe for some kiss-in', and I mean
And there's wine all ready for tast-in', and there's Cadillacs,
Life's a ball, if on - ly you know it, and it's all

C7 F6 D-7 DΔ7 E-7

to kiss me a few, oh, those girls don't know what they're missin',
all shi-ny and new, got - ta move, 'cause time is a - wastin',
just wait-in' for you, you're a - live, - so come on and show it,

A-7 D-7 1. G7 BΔ7 A7 AΔ7 G7 2. G7

I've got a lot of livin' to do. And there's livin' to

C B Δ7 F-7 BΔ7 EΔ7 3. AΔ7/E

do. There's mus - ic to play, plac - es to go, peo - ple to see,

EΔ7 F-7 BΔ7 D-7 G7 D.C. al 2nd End (Fine)

ev - 'ry - - thing -for -you - and - me. Life's a

SOMEBODY LOVES ME

Gershwin/MacDonald 1924

G6 BΔ7 A-7 D7 GΔ7 BΔ7 EΔ7 GΔ7 E-7 EΔ7 D7 G

Some - bo - dy loves me, I won - der who, I won - der who she can be.
Some - bo - dy loves me, I won - der who, I won - der who,

A-7 D7Δ9 GΔ7 BΔ7 A-7 D7 GΔ7 E-7 C#-7Δ5 F#-7Δ9 B-7 G#-7Δ5 C#7 F#-7Δ9

Some - bo - dy loves me, I wish I knew, who she can be wor - ries me.
For ev - 'ry girl who pass - es me I shout, hey, may - be, - you were meant to

B- E7 A- B-7Δ5 A-7 B-7Δ5 E A- A-(Δ7) A-7 A-6 E-7 A7

be my lov - ing ba - by. -

E-7 A7 A-7 D9 B-7Δ5 E7Δ9 A-7 D7Δ9 G6

D.C. al Coda

may - be it's - you.

TOO CLOSE FOR COMFORT

Boch/Holoscener 1956

Φ

Chords above the staff: C6, B+7, E-7b9Bb, A7b9, D-7b9Ab, G7.

Lyrics:

Be wise, be smart, be - have my heart, don't up - set- your cart hen she's
 Be soft, be sweet, but be sis - creet, don't ge off your beat, she's too
 Be firm be fair, be sure, be - ware, on your guard, take care while there's

¹CΔ7 D-7 G7 ²C C/B A- C7/G F7 F-7

so close— Be close for com - fort. Too close, too close for com - fort,

CΔ7 G-7 C7 F7 F-7 Eb6 Ab7 D-7b5 G7b9
D.C. al Coda

please not a - gain, too close, too close to know just when to say "when"— Be

C CΔ7/B A- C7/G F7 F-7 EbΔ7

such temp - - ta - tion, - one thing leads to an-oth- er, too late to

Ab7 D-7b5 G7b9 C-

run for co-ver, she's much too close for com - fort now.

THIS CAN'T BE LOVE

Rodgers/Hart 1938

Chords above the staff: A♭, D♭9, Φ, 1. A♭, F-7.

Lyrics:

This can't be love be-cause I feel so well, no sobs, no sor - rows, no -
 This can't be love, I get no diz - zy spell, my but

B♭-7 E♭7b9 ²C-7 F-7 B♭-7 E♭7b9 A♭ G-7

sighs— head is not in the skies— My heart does not stand still,

C7 F-7 C7b9 F7b9 B♭9 E♭7b9
D.C. al Coda

just hear it beat, this is too sweet to be love—

Φ D♭9 C-7 F-7 B♭-7 E♭7b9 A♭

but still I love to look in your eyes—

TOO MARVELOUS FOR WORDS

239

Whiting/Mercer 1937

GIVE ME THE SIMPLE LIFE

Bloom/Ruby 1945

F-7 B \flat 7 E $\flat\Delta$ 7 C7 F-7 G+7 C-7 B \flat -7
 I don't be-lieve in fret - tin' and griev- in', why mess a-round with strife, I nev-
 Some find it plea-sant din - ing on phea-sant, those things roll off my knife, just serve
 Some like the high road, I like the low road, free from the care and strife, sounds corn-

A-7 \flat 5 A \flat -7 G-7 C-7 1. F-7 C7 F-7 B \flat 7
 er was cut out to step and strut out, give me the sim-ple life.
 me to - ma-toes and mashed po - ta - toes,
 y and seed - y, but yes in - deed - y,

2. F-7 B \flat 7 E \flat F-7 B \flat 7 E \flat F-7 B \flat 7
 me the sim-ple life. Fine A cot-tage small is all I'm af-ter, not one that's spa-cious and

E \flat D-7 \flat 5 G7 \flat 9 C-7 F9 F-7 B \flat 7
 wide, a house that rings with joy and laugh-ter and the ones you love in - side -
 D.C. al 2nd End (Fine)

240

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Harold Arlen/Koehler 1931

Musical score for "Between the Devil and the Deep Blue Sea" featuring three staves of music with lyrics.

Staff 1: G clef, key signature of one flat. Chords: F, D-7, G-7, C7, F, D-7, G-7, C7. Lyrics: I don't want you, but I'd hate to lose you, I for - give you, 'cause I can't for - get you, I should hate you, but I guess I love you, you, you.

Staff 2: G clef, key signature of one flat. Chords: C-7, F7, B♭, B♭-6, F/C, G-7, C7, 1.F, C7, 2.F, E7^{b9}. Lyrics: you've got me in be-tween the dev-il and the deep blue sea. *Fine*

Staff 3: G clef, key signature of one flat. Chords: AΔ7, F♯-7, B-7, E7, A/C♯, C°7, B-7, E7. Lyrics: I ought to cross you off my list, but when you come knock-ing at my door,

Staff 4: G clef, key signature of one flat. Chords: C, A-7, D-7, G7, A♭7, G7, C7. Lyrics: fate seems to give my heart a twist, and I come run-ning back for more. *D.C. al Fine*

YOU DO SOMETHING TO ME

Cole Porter 1929

Musical score for "You Do Something to Me" featuring five staves of music with lyrics.

Staff 1: G clef, key signature of one flat. Chords: E♭, D7, E♭, E♭, E♭6, C7. Lyrics: You do some - thing to me, some - thing that sim - ply mys - ti -

Staff 2: G clef, key signature of one flat. Chords: F-7, B♭9, F-7, C7^{b9}, F-7, G-7^{b5}, C7, F7. Lyrics: fies me. Tell me, why should it be, you have the

Staff 3: G clef, key signature of one flat. Chords: F-7, B♭9, G-7, G♭°7, B♭7/F, C/E. Lyrics: pow'r to hyp - no - tize me? Let me live 'neath your spell,

Staff 4: G clef, key signature of one flat. Chords: B/E♭, B♭/D, F-7/C, B♭9, E♭, D7. Lyrics: do do that voo - doo that you do so well, for you do

Staff 5: G clef, key signature of one flat. Chords: E♭, G-7, C7, F7, F-7, B♭7, E♭6. Lyrics: some - thing to me that no - bo - dy else could do.

A

A- A-(Δ7) 3 A-7 A-6

All or noth - ing at all,
All or no - thing at all,
fell under the spell of your call,

A- A-(Δ7) A-7 3 B^b9

half a love nev - er ap - pealed - to - me -
if it's love there is no in be - tween,
I would be caught in the un - der - tow,

G- G-(Δ7) G-7 G-6 3 D- D-(Δ7) D-7 D-6

If your heart nev - er could yield to me, then I'd
why be - gin, then cry for some - thing that might have been, then no, I'd
so, you see, I've got to say,

D-7 D^b7[#]11 CΔ7 1 B-7^b5 E7^b9 2. B^b-7 E^b7

rath - er have no - thing at all. But
ra - ther have no - thing at all.

B

A^b A^b+ A^b6 A^b+ 3 A^b F-7 B^b-7 E^b7

please, don't bring your lips so close to my cheek, don't

A^b A^b+ D^b/A^b A^b 3 E^b7

smile or I'll be lost be - yond re - eall - The

B^b-7 3 E^b7 B^b-7 3 E^b7 B^b-7 E^b7 G-7^b5 C7^b9

kiss in your eyes, the touch of your hand, makes me weak, and my

F-7 D-7^b5 G7^b9 C C7 B-7^b5 E7^b9 D.C. al Coda

heart may grow diz - zy and fall. And if

D-7 B-7^b5 E7^b9 A- A-/G F-7 B^b9 3 C

No, No, all or noth - ing at all!

THERE'LL BE SOME CHANGES MADE

Billy Higgins 1921

For there's a change in the wea - ther, there's a change in the sea,
I'm goin' to cahnge my way of liv - in', if that ain't e - nough,

G-7 C7 G-7 C7 1. A-7 D7
so from now on there'll be a change in me. My walk will be dif - f'rent, my
then I'll cahnge the way that I strut my stuff, 'cause

G7 G-7 C7 D-7/F
talk and my name, noth - in' a - bout me is goin' to be the same. I'm goin' to

2A-7 D7 D-7 G7 C7 F7
no-bo-dy wants you when you're old and gray, there'll be some chan - ges

B♭ G7 C7 F7 B♭
made to - day, there'll be some chan - ges made.

TAKE THE "A" TRAIN

Billy Strayhorn 1941

C6 D7#11 D-7 G7 G7
C6 A7b9 D-7 G7 F47
D7 D-7 G7 G7b9 D.C. al Coda
C6 Last X Only

LOVER, COME BACK TO ME

243

Romburg/Hammerstein 1928

A♭6 G-7♭5 C7♭9 F-7
 The sky was blue, and high a - bove the moon was new,
 You came at last, love had it's day, that day is past,
 The sky is blue, the night is cold, the moon is new,
 B♭9 B♭7 A♭/C C-7 F-7 B♭9 B♭-7 E♭9
 and so was love, this eag-er heart of mine was sing - ing,
 you've gone a - way. This aching heart of mine is sing - ing,
 A♭6 A♭7 D♭6 D♭-6 1. A♭6 B♭7 B♭-7 E♭7 2. A♭6 D♭7♯11 C7♭9
 "lov-er, here can you be?" me." When
 "lov-er, come back to
 F- B♭-6 F-6 G-7
 I re-mem-ber ev - 'ry lit - tle thing you used to do. I'm
 C7 A♭-7 D♭7 G-7 C7 F-
 so lone - - - ly, ev - 'ry road I walk a - long I've
 B♭-6 F-7 B♭9 B♭-7 E♭7
 walked a - long with you, no won-der I am lone - ly.
 F7♭9 B♭-7 C-7 F-7
 but love is old, and while I'm wait- ing here, this heart of mine is
 B♭-7 A7♯9 A♭6 A♭7 D♭6 E♭7sus4 A♭6
 sing - ing, "lov - er, come back to me."

WITHOUT A SONG

Vincent Youmans/Rose 1929

B♭7 E♭ E♭7 A♭Δ7 D♭9 E♭

With-out a song, the day would nev-er end, with-out a song,
That field of corn would nev - er see a plow, that field of corn,
I'll nev-er know what makes the rain to fall, I'll nev-er know

E♭7 A♭Δ7 D♭9 E♭ G-7¹⁵ C7¹⁹ F-7

the road would nev-er bend, when things go wrong, a man ain't got a friend,
would be de - sert-ed now, a man is born, but he's no good, no-how,
what makes the grass so tall, I on - ly know there ain't no love at all

B♭7 1. E♭6 F-7 B♭7 G-7 C7 F-7 B♭7 2. E♭6

with-out a song *Fine* That field of song

A♭9 E♭6 E♭7 A♭Δ7 G-7 C7 F-7 B♭7

I got my trou-ble and woe, but sure as I know the Jor-dan will roll,

E♭ G-7 A-7¹⁵ D7¹⁹ G-7 C7sus⁴ F-7 B♭7

I'll get a-long as long as a song is strong in my soul. I'll nev - er *D.C. al Fine*

THE BREEZE AND I

Lecuona/Stillman 1928

F C7 F C7 F G♭9 C7♯9

The breeze and I are say-ing with a sigh that you no longer we used to
The breeze and I are whis-per-ing good-bye to dreams share

F 1. 2. A-7 D7 G-7 C7sus⁴ FΔ7 A-7 D-7

care The Ours was a love song that seemed con-stant as the moon, end-ing in a share

G-7 C7 F D7 G-7 F G-7 F

strange, mourn - ful tune And all a - bout me, they know you have de-

A-7 D-7 G-7 C7 F D-7 G-7 C7 F

part - ed with - out me and we won - der why, the breeze and I.

WRAP YOUR TROUBLES IN DREAMS

245

Harry Barris/Kochler/Moll 1931

Music score for 'Wrap Your Troubles in Dreams' featuring lyrics and chords:

Chords: C G7 C6 G7 C6 E7 A-7
 D9 A- D9 ¹D-7 G7 C6 G+7 ²D-7 G7 C E7
 A-7 B7 E7 A7 D7 G7 C E7
 A-7 B7 E7 A7 D7 G7 C G+7
 D.C. al Fine

Lyrics:

When skies are cloud - y and gray, they're on - ly gray for a day, so
 Un - til that sun - shine peeps thru, there's on - ly one thing to do,
 Just re - mem - ber that sun - shine al - ways fol - lows the rain,

wrap your trou - bles in dreams, and dream your trou - bles a - way. Un - dream your trou - bles a - way. Your
 cas - tles may tum - ble, that's fate, af - ter all, life's real - ly fun - ny that's way

No use to grum - ble, just smile as they fall, were - n't you king for a day? Say!

DON'T BE THAT WAY

Benny Goodman/Parish 1935

Music score for 'Don't Be That Way' featuring lyrics and chords:

Chords: A E♭6 C-7 F-7 B♭+7 E♭6 C-7 F-7 B♭+7
 E♭6 C-7 F-7 B♭+7 1. E♭6 F-7 B♭+7
 2. E♭6 F-7 F♯+7 E♭/G B D7 G7
 C7 F9 B♭+7
 D.C. al Fine

Lyrics:

Don't cry, oh hon - ey please don't be that way. Clouds in the
 The rain will bring the vi - o - letts of May, tears are in
 Sweet - heart, to - mor - row is an - oth - er day. Don't break my

sky should nev - er make you feel that way. The
 vain, so hon - ey please don't be that way. Fine
 heart, oh hon - ey please don't be that way.

way As long as we see it through,
 C7 F9 B♭+7
 you'll have me, I'll have you. Sweet -

246

FROM THIS MOMENT ON

Cole Porter 1950

F-6 A^b7 G-7 C7 D^b/F F- E^b-7 A^b7

From this mo-ment on, you for me, dear,
From this hap-py day, no more blue songs,
From this mo-ment on, you and I babe,

D^bA7 D^b-(A7) D^b-6 A^bA7 1.D^bA7 G-7 C+7

on - ly two for tea dear, from this mo-ment on.
on - ly whoop-dee - doo songs, from this
we'll be rid - in'

2.F-7 E^b-7 A^b7 D^bA7 D^b-7 G^b7

mo-ment on. For you've got the love I need so much,

A^b6 G^b7^{#11} F7_{sus4} F7 E^b/B^b E⁷

got the skin I love to touch, got the arms to

F-7 B^b7 E^b7 A^b-7 D^b7 C7^{#9}

hold me tight, got the sweet lips to kiss me good-night.

D^b-7 G^b7 A^bA7 D^bA7 G^b7^{#11} F7 B^b-7 E^b7^{#9} A^b

high babe, ev-'ry care is gone, from this mo - ment on.

SAN FRANCISCO

1936

A C C7 F ♦ C 1.A- E- D-7 G7

²D7 G7 C F7 C **B** E- F[#]7^{b5} B7 E-7 A7 G

A-7 D7 D-7 G7 D.C. al Coda ♦ C A-7 F6 D7 G7 C

ALRIGHT, OKAY, YOU WIN

247

Watts/Wyche 1955

A

E♭ B♭+ E♭ B♭+ E♭ § E♭7

O-kay,
you win,
Ba -by, what can I do?
I'll

B♭ E♭

A♭7

All that I am ask - in,
all I want from you,
just love me like

I love you and it won't be hard to do.
Well al-right,
O -kay,

E♭ B♭+ E♭ D.S. al Coda

A♭7 E♭ A♭7

you win,
I'm in
Sweet Ba - by take me by the hand

E♭ A♭ E♭ A♭ B7 E♭ E7♯ii E♭

well, al-right
o -kay
you win!

WOODCHOPPER'S BALL

Woody Herman/Joey Bishop 1934

C

F7

C

D-7

C

CHOO CHOO CH' BOOGIE

Horton, Darling, Gabler 1945

F⁷

I'm head-in' for the sta-tion with my pack on my back,
I'm gon-na set-tle down be-side the rail-roadtrack,

I'm tired of transport-a-tion in the
and live the life o' Ril-ey in a

B^{b7}

back of a hack— I love to hear the rhy-thm of the click-e-ty clack, and
beat-en down shack— So when I hear a whis-tle I can peep thru the crack, and

F⁷

hear the lone-some whis-tle see the smoke from the stack, and pal a-round with dem-o-cratic
watch the train a-roll-in' when it's ball-in' the jack, for I just love the rhy-thm of the

C⁷

F B^{b7} F B^{b7}

fel-lows named "Mac", so take me right back to the track, Jack! Coo-choo,
clicl-e-ty clack F⁷ B^{b7}

choo-choo ch'-boogie, woo-woo—— boo-gie woo-gie, choo-choo,
choochooch'-boogie, takemtrightbackto the track, Jack! I'm takemtrightbackto the track, Jack!

MOUNTAIN GREENERY

Rodgers/Hart 1926

C⁶ A-7 D-7 G⁷ C⁶ A-7 D-7 G⁷ C⁶ A-7 D⁷

In a moun-tain green-er-y where God paints the scen-er-y, just two cra-zzy peo-ple to-
While you love your lov-er, let blue skies be your cov-er, when it rains, we'll laugh at the
Beans could get no keen-er, re-cep-tion in a bean-er-y, bless our

G⁷ 1. 2. C⁷ F⁶ C⁷ F⁶ F-6

geth-er. And if you're good, I'll search for wood, so you can cook
wea-ther.

E-7 A-7 D⁷ D-7 G⁷ D⁷ G⁷ C⁶

while I stand look-ing. moun-tain green-er-y home.

HELLO DOLLY

Jerry Herman 1963

B♭ G- 1. B♭Δ7/D

Hel - lo Dol - ly, well hel - lo, Dol - ly, it's so nice to have you
 room sway - in', for the band's play - in' one of

D♭7 C-7 F7 C- C-7 A♭/C

back where you be - long. You're look - ing swell Dol - ly, we can tell

C-7 F7 B♭ B♭ F7

Dol - ly, you're still glow - in', you're still crow - in' you're still go - in' strong. We feel the

2. B♭7 E♭Δ7 D7 G- D-

your old fav - 'rite songs from way back when. So So take her wrap fel - las,
 when. gol - ly gee, fel - las,

G- D- C7 ♩ F7 B♭ B♭7 C-7 F7

find her an emp - ty lap, fel - las, Dol - ly - ll nev - er go a - way a - gain.
 find her a va - cant knee fel - las

♩ C-7 F7 C7 F7 C7 F7 B♭

go a - way, Dol - ly - ll nev - er go a - way, Dol - ly - ll nev - er go a - way a - gain.

I GOT RHYTHM

George/Ira Gershwin 1930

A B♭ G-7 C-7 F7 D-7 D♭ C-7 F7 B♭ B♭7 E♭ E♭-6 ♩ B♭ F7

I got rhy - thm, I got mus - ic, I got my man who could ask for a - ny - thing
 I got dai - sies in green pas - tures, I got sweet dreams,

1. B♭ F7 2. B♭ D7 G7 C7

more? more? Old man trou - ble, I don't mind him, You won't

F7 D.C. al Fine B♭ A♭7 G7 C7 F7 B♭

find him 'round my door. ask for a - ny - thing more, who could ask for a - ny - thing more?

CABARET

Kandor/Ebb 1966

A

E♭6 B♭9 E♭6 B♭7 E♭6 B♭13 E♭7

What good is sit - ting a - lone - in your room? Come hear the mus - ic play,
Put down the knit - ting, the book and the broom, time for a hol - i day,

A♭ A♭7 G-7 C7 F-7 B♭7 1. E♭6 B♭7

life is a ca - ba - ret old-chum, come to the ca - ba ret.

B

2E♭6 A♭-6 E♭6 C- C-(Δ7) C7 F9

ret. Come taste the wine, come hear the band, come blow the horn, start cel - e - bra - ting

B♭7 E♭6 B♭9 E♭6 B♭7

right this way your ta - bles wait - ing. No use per - mit - ting some proph - et of doom to
Start by ad - mit - ting frem cra - dle to tomb, it

E♭6 G-7 B♭7 E♭7 A♭ A-7Δ5 D7 G-7 C7

wipe ev - 'ry smile a - way, - life is a ca - ba - ret old-chum,

is - n't that long a stay,

F-7 B♭7sus4 E♭6 D.C. al Coda last X

come to the ca - ba-ret.

G-7 C7 A♭Δ7

ret old chum, on - ly a

A-7Δ5 D7 G-7 C7 G♭-7 F-7

ca - ba - ret old-chum, so come to the ca - ba - ret.

B♭7sus4 E♭6

ALLEY CAT

1962

A

C6

G7 D-7 G7 C6 G7 D-7

Fine

B

F

C

D7 D-7 E- F D/F♯ G7 D.C. al Fine

ONE

Hamisch/Kleban 1975 (Chorus Line)

Intro E♭

A E♭Δ7 A7 E♭Δ7

One sin-gu-lar sen-sa-tion ev-ry lit-tle step she takes, one

G-7♭5 C7 A-7♭5 D7

thril-ling com-bi-na-tion, ev-'ry move that she makes. One smile and sud-den-ly no-bo-dy

ʒ G- ʒ D7♭9G- G♯-7♭5 C7 ʒ F- ʒ C♯7/F

else will do, you know you'll nev-er be lone-ly with you know

A7/E E9 E♭Δ7 A7

who. One mo-ment in her pres-ence and you can for-get the rest,

A♭Δ7 A-7♭5 D7 G- G7 ʒ C9 ʒ C9 ʒ F7 ʒ B♭7

for the girl is sec-ond best to none, son, ooh, sigh, give her your at-ten-tion,

ʒ G-7 ʒ G-7 ʒ C7 ʒ C7 F9 B♭7 E♭ Use Intro as End

do I real-ly have to men-tion she's the one!

ON THE SUNNYSIDE OF THE STREET

McHugh/Fields 1930

A C B-7♭5 E7 F G7 G♯-7 A-7 D7

Grab your coat and get your hat, leave your worry on the door-step, just di-rect your feet to the
Can't you hear a pit-ter pat? and the hap-py tune is your step, life can be so sweet on the
If I nev-er have a cent, I'll be rich as Rock-e-fel-ler, - gold dust at my feet on the

D-7 G7 1. C G7 2. C **B** C7 G-7 C7

sun-ny-side of the street. Can't you street. I used to walk in the shade with those

F D7 A-7 D7 G7 D-7 G7

blues on par-ad-e, but I'm not a-fraid this rov-er crossed o-ver. If I

Fine D.C. al Fine

NEW YORK, NEW YORK

Intro-Last 4 bars

Kander/Ebb 1977 (NYNY)

G-/C F G-7 C7 F

Start spread-in' the news, I'm leav-ing to-day, I want to be a part of it,
 These va - ga-bond shoes are long-ing to stray and step a-round the heart of it
 My lit - tle town blues are melt-ing a-way, I'll make a brand new start of it

1. F6 G-7 C7 2. FΔ7 F7 BΔ7

New York, New York. These va-ga-bond New York, New York. I want to wake up in the

BΔ-6 F6 A-7 D7 G-7 C7 D.S. al 3rd ending

ci-ty that does-n't sleep, to find I'm king of the hill, top of the heap. My lit-tle town

3. F6 C-7 F7 BΔ BΔ-6 F/C D+7

in old New York. If I can make it there, I'd make it a - ny - where,

G-7 A-7 BΔ7 C7sus⁴ F G7 C7

it's up to you, New York, New York.

WHEN YOU'RE SMILING

Fisher/Goodwin/Shay 1928

BΔ BΔ7 G7

When you're smil - ing, — when you're smil - ing, — the whole world smiles with

C- C7 F7

you, — when you're laugh - ing — when you're laugh - ing — the sun comes

BΔ BΔ7 EΔ

shin - ing thru. — But when you're cry - ing — you bring on the rain,

C7 F7 BΔ

so stop your sigh - ing — be hap - py a - gain. — Keep on smil - ing,

G7 C7 F7 BΔ

'cause when you're smil - ing — the whole world smiles with you.

ON THE STREET WHERE YOU LIVE

305

Lerner/Loewe 1956 (My Fair Lady)

A

I have often walked down this street before, but the pavement always
Are there li - lac trees in the heart of town? Can you hear a lark in
Peo- ple stop and stare, they don't bother me, for there's no where else on
E-7 D-7 G7 D-7 F-6 C/E
stayed be - neath my feet be - fore, all at once am I sev -'ral stor -ies high
an - y oth - er part of town? Does en - chantment pour out of ev -'ry door?
earth that I would rath - er be Let the time go by, I won't care if I
A-7 D7 1. G9 C C#7 D7 G7sus4 2. G7
know-ing I'm on the street where you live. Are ther street where you
no it's just on the can be here on the
C D7 D#7 C/E B E7 F#7 G7 E7/G3 F6
live. And oh, that tow - er-ing feel - ing, just to
Fine F#7 3 C C/B C/Bb C/A A#7 C/G F#7b5
know some - how you are near That o - - - ver - power - ing
B7sus4 B7 EΔ7 A7 D7 G7 D.C. al 2nd Ending
feel - ing that an - y se - cond you may sud - den - lt ap - pear. Peo - ple

FINE AND DANDY

Kay Swift 1930

F A#7 G-7 C7 FΔ7 A#7 G-7 C7
1. C-7 F9 Bb9 C-7 C#7 Bb/D E7sus4 E9 A#Δ7 G-7 C7b9
2. C-7 F7b9 BbΔ7 E9 D-7 G7 G-7 C7b9 F6

GET ME TO THE CHURCH IN TIME

Lerner/Loewe 1956 (My Fair Lady)

A G

I'm get - tin' mar - ri ed in the morn - ing, _____
I got - ta be there in the morn - ing, _____
I'm get - tin' mar - ri ed in the morn - ing, _____

Ding Dong the bells are gon - na spruced up and look - ing in my Ding Dong the bells are gon - na

G G/F# G/E G/D D7/A D7 D7/A D7 D7/A D7

chime _____ Pull out the stop - per, let's have a whop - per, but get me to the
prime _____ Girls, come and kiss me, show how you'll miss me, but
chime _____ Kick up a rum - pus, but

B♭ D7/A G 1. A-7 D7 2. G7 **B** C G A7sus4

church on time _____ If I am danc - ing, roll up the floor, If I am whist - ling,
Fine

A7 D7 D.C. al Fine G B-

throw me out the door! For don't lose the com - pass, and get me to the

C G E-7 A7 G/D B- E-7 A7 A-7 D7 G

church, get me to the church, for Pete's sake get me to the church on time.

ANYTHING GOES

Cole Porter 1934

A C C6 CΔ7

In old - en days a glimpse of stock - ing was looked on as some - thing shock -
Good auth - ors too who once knew bet - ter words now on - ly use four let -
So though I'm not a great ro - man - cer, I know that you're bound to ans -

A-7 C7 F6 D-7b5 G7sus4 C 1. G7 2. F#-7b5 B7

ing, now hea - ven knows, an - y - thing goes. The world has gone
B7/F# E B7/F# E-7/G B7/F#

ter words, writ - ing prose, an - y - thing goes. The world has gone
wer when I pro - pose, an - y - thing goes. The world has gone

E mad to - day, and good's bad to - day, and black's white to - day, and day's night to - day, when most
B7/F# E-7/G B7/F# E-7/G B7/F#

guys to - day, that wo - men prize to - day, are just sil - ly gi - go - los. So

A9 C#7 D-7 G7 D.C. al Fine

IT'S DELOVELY

Cole Porter 1936

F F+ F6 FΔ7

The night is young, the sky is clear, and if you want to go walking dear, it's de-

F F♯7 G-7 C7 G- E♭/G

lightful, it's de -licious, it's de -love-ly. - I un-derstand the rea-son why, you're

G-6 G-7 G- G♯7 F/A

sen- ti-men - tal, 'cause so am I, it's de -light-ful, - it's de -li-cious, it's de -love-ly. -

G-7 C7 C-7 F7 B♭Δ7 C-7 C♯7 B♭/D B♭Δ7

You can tell at a glance what a swell night this is for ro-mance, you can

B♭7 E♭9 G-7 C7 F

hear dear Moth-er Na-ture mur - mur-ing low "let your - self go." - Se please be sweet my

F+ F6 FΔ7 F F/E

chick-a-dee, and when I kiss you just say to me, "it's de -lightful, - it's de -li-cious, -it's de-

E♭7♯11 D7♭9 D♭7♯11 C7sus⁴ C7 F6

lect-a-ble, it's de -dir-i-eus. - it's di -lemma, it's de-limit, it's de-luxe, it's de -lovely. -

WHISPERING

Rose/Shonberger 1920

E♭ A-7 D7♭9 E♭Δ7

Whis-per-ing while you cud-dle near me, whis-per-ing so no one dear
Whis-per-ing why you'll nev-er leave me, whis-per-ing why you'll nev-er

D♭7 C7 F7 F-7 B♭7 1. E♭

can grieve hear me, each lit - tle -whis - per -seems to cheer me, I know
me, whis - per and say that you be - lieve - me,

G- G♭7 F-7 B♭7 2. F-7 B♭7sus⁴ E♭

it's true there's no one but you. You're whis-per-ing that I love you.

MAME

Jerry Herman 1966

C C^{A7} C[♯] D-7 G7 D- D-(^{A7})

You coax the blues right out of the horn, Mame, you charm the
You make the cot-ton ea-sy to pick, Mame, you give my

D-7 G7 1. C^{A7} E7 A- A-7

husk right off of the corn, Mame, you got the ban-joes strum-min' and
old mint ju-lep a

E- A⁹ D- D-7 G7

pluck-in' out a tune to beat the band, the whole plan-ta-tion hum-ma since

C C[♯] D-7 G7 2. E7 A-

you brought Dix-ie back to Dix-ie-land. - kick, Mame, you make that

A-7 A-6 E- A⁹ D- G7

old mag-no-lia tree blos-som at the men-tion of your name, you've made us feel a-live a-gain,

E- A⁹ D¹³ D+7 D-7 G7 C

and giv-en us the drive a-gain, to make the south re-vive a-gain, Mame.

LADY BE GOOD

George, Ira Gershwin 1924

G C7 G C7 B-7 E⁷^{b9} A-7

Oh, sweet and love-ly la-dy, be good, oh la-dy be good
I am so aw-fly mis-un-derstood, so la-dy be good
I'm just a lone-some babe in the wood, so la-dy, be good

D⁷ 1. G E-7 A-7 D⁷^{b9} 2. G D-7 G7 C C[♯]7

to me. Fine me. Oh, please have some

G E-7 A⁷ A-7 D⁷ D.C. al Fine

pi-ty, I'm all a-lone in this big ci-ty. I tell you,

IT ALL DEPENDS ON YOU

309

Ray Henderson/DeSylva/Brown 1926

C^{A7} G^{7sus4} G+7 C^{A7} G^{7sus4} G+7 E-7 E^{b7}
I can be happy, I can be sad, I can be good or I can be bad, it all de-pends on
D-7 G⁷ D- D-(A⁷) D-7 G⁷ D- D-(A⁷) D-7 G⁷
you, I can be lone-ly out in a crowd, I can be hum-ble, I can be proud, it
D-7 G⁹ G+7 C^{A7} A^{7b9} D-7 G⁷ G-7 C⁷ F F⁶
all de-pends on you. I can save mon-ey, or spend it, go right on liv-ing
F^{A7} E⁷ E^{b7} D^{7sus4}. D⁷ D-7 G⁷ C^{A7}
or end it. You're to blame, hon-ey, for what I do. I know that I can be beg-gar,
G^{7sus4} G+7 C^{A7} C^{A7/B} B^{b9} A⁷ D⁷ D-7 G⁷ C⁶
I can be king, I can be al-most an-y old thing, it all de-pends on you.

CECILIA

Dreyer/Ruby 1925

C C^{A7} C⁶ C^{#7} D-7 G⁹ D-7 G⁷ D-7 G⁷
Does your moth-er know you're out, Ce-ci-lia? Does she know that I'm a-bout to
How a-bout a lit-tle kiss, Ce-ci-lia? Just a kiss you'll nev-er miss Ce-
¹B^{7/C} C⁶ C/E E^{b7} D-7 G⁷ G⁷ D-7 G⁷
steal you? Oh, my, when I look in your eyes, something tells me
C D- E^b C/E F C/E E^b G/D ²B-7^{b5} E^{7b9} A⁻⁷ D⁷ F^{#7b5} B⁷
you and I should get to-gether. ci-lia. Why do we two
G+7 C E-7 A⁷ D-7 G⁷ D-7 G⁷ C⁶
keep on wast-ing time, oh, Ce-ci-lia, say that you'll be mine.

310 THE SURREY WITH THE FRINGE ON TOP

Rodgers/Hammerstein 1943

The musical score consists of six staves of music with lyrics. The first staff starts with G major chords. The second staff begins with GΔ7 and continues with CΔ7, B-7, E-7, A7, and a progression of A-7 chords. The third staff starts with D-7 and continues with G7, C, D-7, G7, and C. The fourth staff starts with E-7 and continues with A7, D, B-7, E-7, A7, and A-7. The fifth staff starts with C and continues with E7/B, A-7, F9, G, GΔ7, A-7, D7, and G. The sixth staff concludes with the lyrics "keer to swap fer that shin-y lit-tle sur-rey with the fringe on the top." The key signature is mostly G major with one Δ symbol.

G GΔ7/F# E-7 G/D G GΔ7/F# E-7 GΔ7/D
 Chicks and ducks and geese bet-ter scur-ry,
 Watch that fringe and see how it flut-ters
 Two bright side-lights wink-in' and blink-in',
 when I take you out in the sur-rey,
 when I drive them high-step-pin' strut-ters.
 ain't no fin-er rig I'm a-think-in',

GΔ7 CΔ7 B-7 E-7 A7 1.A-7 D7 2.A-7 D7
 when I take you out in the sur-rey with the fringe on top.
 Nos-ey pokes-'ll peek thru their shut-ters and their eyes will
 you can keep your rig if you're rethinkin' 'at I'd pop. The

D-7 G7 C D-7 G7 C
 wheels are yel-ler, the up-hol-ster-y's brown, the dash-board's gen-u-ine leath-er, with

E-7 A7 D B-7 E-7 A7 A-7 D7
 is-in-glass curtains ya' can roll right down, in case there's a change in the wea-ther.

C E7/B A-7 F9 G GΔ7 A-7 D7 G
 keer to swap fer that shin-y lit-tle sur-rey with the fringe on the top.

PUTTIN' ON THE RITZ

Irving Berlin 1929

The musical score consists of three staves of music with lyrics. The first staff starts with an A section in F major, followed by a B section in DΔ7, F/C, F, F7/Eb, DΔ7, F/C, and ends with a DΔ7, F/C section. The second staff starts with G-7Δ5, C7Δ9, F, F7/Eb, DΔ7, F/C, and ends with a Bb-7 section. The third staff starts with G-7Δ5, C7Δ9, and ends with a G-7Δ5, C7Δ9 section. The lyrics describe a person dressing up in various ways, including hats, mitts, and shoes, to look like a million-dollar figure.

A F- F7/Eb DΔ7 F/C F- F7/Eb DΔ7 F/C
 If you're blue and you don't know where to go to, why don't you go where fash-ion
 Dif-f'rent types who wear a day coat, pants with stripes and cut-a-way coats, per-fect
 Come let's mix where Rock-e-fell-ors, walk with sticks or um-brel-las in their

G-7Δ5 C7Δ9 F- F7/Eb DΔ7 F/C Bb-7
 sits, put-tin' on the ritz Fine Dressed up like a mil-lion dol-lar

mitts, EΔ7 AΔ6 EΔ7 AΔ6 G-7Δ5 C7Δ9 P.C. al Fine
 troup-er, try-ing hard to like like Gar-y Coop-er, sup-er dup-er.

THE LATE LATE SHOW

311

Berlin/Alfred 1956

A

Gee. it's co - zy in the park to - night, when you cud - dle up and
Hear the cra - zy mus - ic in the tress, see the flow - ers danc - ing
Then we am - ble back to my front door, say good - night and then we

hold me tight, stars a - bove they seem to know, we're put - tin' on the
in the trees, old man moon be - gins to grow, he's join - ing in the
kiss some more, guess you know I like you so, it start - ed at the

lat, late show. late, late show. Birds that should be dream - ing, start in chirp - ing a song,
C-7 F7 B♭6 B°7 F6 F♯7 G-7 C7
while fi - re - flies are gleam - ing, we kissed, kissed all night long.

it start - ed at the late, late show.

I LIKE THE LIKES OF YOU

Vernon Duke/Harburg 1933

A

I like the likes of you, I like the things you do, I mean I
I like your eyes of blue, I think they're blue don't you? I mean I
I like the likes of you, your looks are pure de - luxe, looks like I

like the likes of you. Fine Oh dear, if I could on - ly say what I
like your eyes of blue.
like the likes of you.

E♭6 F9 F-7 B♭7 9 F9 E7 11
mean, I mean if I could mean what I say, that is I mean to say that I mean to say that,

312

MARGIE

Conrad/Benny 1920

C7 F6 C_{7sus4} F6 C-7 F7 B_{b6}
 My lit-tle Mar - gie, I'm al-ways think-ing of you, Mar - gie,
 B_{bΔ7} B_{b-7} E_{b7} F6 E₇ E_{b7} D₇

G7 G-7 C7 G-7 C7 F6 C_{7sus4} F6
 I have bought a home and ring and ev-'ry-thing, for Mar - gie, you've been my
 C-7 F7 B_{b6} A₇ C_{7Δ9} F6 B_{b6}

F B_{b6} F A₋₇ D₇ G-7 C_{7sus4} C_{7Δ9} F6
 in - spi - ra - tion, days are nev - er blue. Af - ter all is said and
 done, there is real-ly on - ly one, oh Mar - gie, Mar - gie, it's you.

HOW CAN YOU DO ME LIKE YOU DO?

Austin/Bergere 1924

C F C B_{b7} A₇ D₇ G₇ C D-7 G₇
 How come you do me like you do, do, do, how come you do me like you do?

C F C B_{b7} A₇ D₇ G₇
 Why do you try to make me feel so blue? I ain't done noth-ing to you.

C7 F6 A_{b7}
 Do me right or else just let me be, 'cause I can beat you do-in' what you're doin' to me.
 If you rave I'll have to get you told, for I can change your tem- p'ra - ture from hot to cold,

C F C B_{b7} A₇ D₇ G₇ C
 How come you do me like you do, do, do, how come you do me like you do?

TIE A YELLOW RIBBON

1973

E^b E^bA⁷ F-7 B^b7
 I'm com-ing home, I've done my time, now I've got to know what is
 Bus dri-ver, please look for me, 'cause I could-n't bear to see
 C7 F- A^b
 and is - n't mine, if you re-ceived my let-ter, tell-ing you
 what I might see, I'm real-ly still in pri-sion and my love
 C- F7 A^b-6
 I'll soon be free, then you know just what to do if you still want
 she holds the key, a sim-ple yel-low rib-bon's all I need to set me
 B^b7 A^b-6 B^b7 E^b
 me, I wrote and told her please, Tie a yel-low
 free, I wrote and told her please,
 G- B^b-
 rib-bon round the old oak tree, it's been three long years, do you
 C7 F- A^b E^b G7
 still want me? If I don't see a rib-bon round the old oak
 C- E^b E^b+ C- C7
 tree, I'll stay on the bus, for - get a-bout us, put the blame on me, if
 F- A^b- F-7 B^b7 E^b
 I don't see a rib-bon round the old oak tree. Now the
 F- A^b- E^b C7 F-
 whole darn bus is cheer-in' and I can't be-lieve I see, a hun-dred yel-low
 A^b- F-7 B^b7 E^b
 rib-bons round the old oak tree.

326**SO WHAT'S NEW?**

1966

C A7 D7

So tell me babe what's new? _____ and how's the scene with you" _____ Gee, it's
 Yeah I need you so, _____ how you'll nev - er know, _____ gee, it's
 So tell me babe what's new, _____ you glad to see me too? _____ Hey, my

^{1.} G7 C C⁷ D-7 G7 ² G7 C C7

good to see you babe. _____ good to see you babe.

F F- E7 A-7 D7

You walked in, light went on, all o - ver my face, you lit up the place, and you've been
 G7 G7 E-7 A7 D-7 D⁷

gone just too long now. So world is spin - nin', now I know I'm win - nin', you stay
 E-7 A-7 D-7 D⁷ E-7 A-7 D-7 D⁷ E-7 A7 D-7 G7 C

home now, don't ev - er roam now, and I'll say babe, it's so good to see you!

SWEET GYPSY ROSE

1973

C D-7 G7 D-7 G7 C

C7 F C A- D7 G7

C ^{1.} ^{2.} E7 A-

D7 G7 G E7 F G

^{1.} C7 F C A- D7

G7 D7 G7 D7 G7 C

D.C. al Coda

THAT'S ENTERTAINMENT

Shwartz/Dietz 1953

A

B_b B_{b+} C-7 F7 B_b B_{b7} C-7 D7
G-7 E_{b7} C C- D+7 C-7 B_{b7} 1C-7 F7 2.F7 B_{b7}
E_b E_{b+} E_{b6} F-7 B_{b7} E_b E_{b+} E_{b6} C7
F F+ F6 G7 C7 F E_{b6} D-7₃ C-7 F7 D.C. al Coda
B_b C7 B_b C-7 F7 B_b G7 C7 F7 B_b E_b B_b

HOORAY FOR HOLLYWOOD

Whiting/Mercer 1937

C7 F A7 E-7 A7
1.B_b B_{b-} F F+ D- A E7 A A_{b7}
C C_{#7} D-7 G7 C7
2.B_b B_{b-} F E_{b7} D7
G-7 B_{b-6} F D7 G-7 C7 F

GIVE MY REGARDS TO BROADWAY

George Cohen 1978

B_b C-7 F7 C-7 F7 B_b F7
1.B_b F C7 F G-7 C7 F F7
2.G7 C- G7 C-7 F7 B_b G-7 C7 F7 B_{b6}

IT'S ALRIGHT WITH ME

Cole Porter 1953

D- D-(A7) D-7 G7 D- D-7

It's the wrong time and the wrong place, though your face is charm-ing it's the
 It's the wrong song in the wrong style, though your smile is love-ly it's the
 It's the wrong game with the wrong chips, though your lips are tempt-ing, they're the

G- G-7 C7 A-7b5 D7b9 D-7

wrong face, it's not her face but such a charm-ing face, that it's all right
 wrong smile, it's not her smile but such a love-ly smile, that it's all right
 wrong lips, they're not her lips, but they're such tempt-ing lips that if some night

1. G7 E-7b5 A7b9 2. G-7 C7 F6 C-7 F7

with me It's the with me You can't know how hap-py I

G7b9 G-7b5 C7b9 FΔ7 A-7b5

am that we met, I'm strange-ly at-tracted to you, There's some-one I'm

D7b9 G7 G-7 G-7/F E-7b5 A7b5 D.C. al Coda

try-ing so hard to for-get, don't you want to for-get some-one too?

G7 C7 FΔ7 C-7 F7 BbΔ7 G7 G-7 C7 F6

are free, dear, it's all right, it's all right with me.

ROSETTA

Woode Hines 1935

A F6 E7 EΔ7 D7 G7 C7

Ro - - set-ta, - my Ro - set-ta, - in my heart dear, there's no one but
 You told me that you loved me, nev-er leave me for some-bo-dy
 Ro - - set-ta, - my Ro - set-ta, - please say I'm just the one, dear, for

1. A-7 D7 G-7 C7 2. F6 B-7b5 E7b9 **B** A- B-7b5 E7b9

you. You Fine You've made my whole life a

new you.

A- D-7b5 G7b9 CΔ7 A-7 D-7 G7 G-7 C7 D.C. al 2nd End (Fine)

dream, I pray you'll make it come true. Ro

SWEET GEORGIA BROWN

Bernie/Pinkard/Casey 1925

A

No gal made has got a shade on Sweet Geor- gia Brown. Two left feet but
 oh so neat, has Sweet Geor- gia Brown, They all sigh and wan-na die for
 Sweet Geor- gia Brown. I'll tell you just why, you know I don't lie, not
 much! Fel - lers she can't get are fel - lers
 she ain't met Geor- gia claimed her, Geor- gia named her, Sweet Geor- gia Brown.

F⁷ B^{b7}
 E^{b7}
 A^{b6} B^{b7} E^{b7} A^{b6}
 G-7 C7 2B^{b7} C7 F- G-7^{b5} C7 F-
 G-7^{b5} C7 A^{b7} G7 G^{b7} F7 B^{b7} E^{b7} A^{b6}

BILL BAILEY

Hughie Cannon 1902

Re - Won't you come home Bill Bai - ley, won't you come home. She moans the
 mem - ber that rain - y eve that I drove you out, with noth - in' but a
 whole day long. I'll do the cook-in' Hon - ey. I'll pay the rent,
 I know I've done you wrong. fine tooth comb. I know I'm to
 blame, well ain't it a shame, Bill Bai - ley won't you please come home.

F Re - F[#] C7/G C7 C7 G-7 C7 G-7
 C7 C+7 F G-7 C7 2F7 B^b B^b
 G/B F/C D7 G7 G-7 C7 F

WAY DOWN YONDER IN NEW ORLEANS

Creamer/Layton 1922

Music for "Way Down Yonder in New Orleans". The score consists of three staves of music with lyrics and chords indicated above the notes.

Chords:

- Staff 1: C7, G-7, C7, FΔ7
- Staff 2: 1. F, C7, G-7, C+7, F, F#7
- Staff 3: 2. F7sus⁴, F7, F7, B♭6, F+7, B♭, A7 A♭7, G7

Lyrics:

Way down yon - der in New Or-leans,
Cre - ole ba - bies with flash-ing eyes,
in the land of dream-y scenes,
soft-ly whis-per with ten - der sighs,

there's a gar - den of E - den,
that's what I mean.

Stop! Oh won't you give your la - dy fair, a lit - tle smile Stop! You bet your

life you'll lin - ger there, a lit - tle while. There is hea - ven right here on earth,
They've got an - gels right here on earth,

with those beau - ti - ful queens, way down yon - der in New Or - leans -
wear- ing lit - tle blue jeans,

FIVE FOOT TWO

Henderson/Lewis 1925

Music for "Five Foot Two". The score consists of three staves of music with lyrics and chords indicated above the notes.

Chords:

- Staff 1: C, E7, A7
- Staff 2: D7, 1. G7, C, 2. G7, C
- Staff 3: E7, A7, D7

Lyrics:

Five foot two, eyes of blue, oh what those five feet can do, has
Turned up nose, turned down nose, yes a flap - per, one of those
Could she love, could she woo, could she could she coo, has
a ny-bo dy seen my gal? seen my gal? Now if you

run in - to a five foot two, co - vered with furs, dia - mond rings,

all those things, you can bet your life it is - n't her seen my gal?

HONEYSUCKLE ROSE

Waller/Razaf 1929

A

Ev - 'ry hon-ey bee, fills with jeal-ous - ly, when they see you out with
When you're pass-in' by, flow-ers droop and sigh, and I know the rea - son
When I'm tak- in' sips from your tast - y lips, seems the hon - ey fair - ly

G7 C7 F F/A B♭ C7 F

me, I don't blame them, good-ness knows, Hon - ey-suc-kle Rose

B

F7 B♭

Don' buy sug - ar, you just have to touch my cup,

G7 C7

you're my sug - ar, it's sweet when you stir it up.

D.C. al Fine

SCRAPPLE FROM THE APPLE

Charlie Parker

A

G7 C7 G7 C7

FΔ7 G7 C7 FΔ7 G7 1. AΔ7 D7 2. F

B

A7 D7 G7 C7

D.C. al Fine 2nd Ending

BYE, BYE, BLUES

Hamm/Bennett 1930

C A♭7 C A7 D7

Bye, bye, blues, bye, bye, blues, bells ring,
Just we two, smil - ing - through, don't sigh,

G7 1. C E♭7 D7 G7 2. C A♭7 C

birds sing, sun is shin - ing, no more pin - ing. Bye, bye, blues,

don't cry,

BASIN STREET BLUES

Spencer Williams

A C D-7 D[#]7 C/E × C/E E^b-6 D-7 G⁹ ×

Won't - cha come a - long with me,
The band's there to meet us,
to the Mis - sis - sip - pi?
old friends to greet us,

C C^{7/B} F/A F-6/A^b 1.2. C/G (Break) G⁷

We'll take a boat to the land of dreams,
where all the light and the dark folks meet,
steam down the riv - er down to New Or-leans.
Hea - ven on earth, they call it Ba - sin Street.

B C E⁷ A⁷ D⁷

Bas-in Street, is the street, where the e - lite al-ways meet, in New Or-leans,

G⁷ G⁺ C/E E^b-7 D-7 G⁷ C

land of dreams, you'll nev-er know how nice it seems or just how much it real-ly means. Glad to be,

E⁷ A B^b-7 A⁷ D⁷ G⁷ C

yes sir - ree, where wel-come's free, dear to me where I can lose my Bas-in Street blues.

BIRTH OF THE BLUES

DeSylvia/Brown/Henderson 1926

§ **A** C C[#]7 D-7 D[#]7 C/E E⁷^b9

They heard the breeze in the trees sing - ing wierd mel - o - dies,
And from a jail came the wail of a down heart - ed frail,
And then they nursed it, re - hearsed it, and gave out the news

F^Δ7 F[#]7 G⁷ D-7 G⁷ C 1. C A⁷ B⁷

and they made that the start of the blues. And from a
and they played that as part of the blues.
that the South land gave birth to the blues.

B E⁷ F⁷ E⁷ F⁷ E⁷ F⁷

From a whip - per - will out on a hill, they took a new note,

E⁷ A⁷ B^b-7 A⁷ E^b-7 D⁷ G⁷ G A⁰-7 B^o

D.S. al Fine
pushed it thru a horn 'til it was worn in - to a blue note. And then they

THE CHARLESTON

Mack/J. Johnson 1923

Musical score for 'The Charleston' featuring three staves of music with lyrics. The first staff starts with G-, E-7b5, A-7b5, D7, G-, G-. The second staff starts with E-7b5, A7, D7, F7, Bb. The third staff starts with D7, G-, Bb, F, F, F, C7, F, C, F7. The fourth staff starts with Bb, D7, G7, C7, F7. The fifth staff starts with Bb/D, Dbb, F7/C, F7, 1. Bb, D7, G7, C7. The sixth staff starts with F, A7, D7, F7, 2. Bb, Bb7. The seventh staff starts with Eb, C7bb, Bb/D, Dbb, C7, F7, Bb.

INDIANA

MacDonald/Hanley 1917

Musical score for 'Indiana' featuring four staves of music with lyrics. The first staff starts with C7, A, F, Ebb7, D7, G7, 1. G-7, C7. The lyrics are: Back home a - gain in In-di-a-na, and it seems that I can. The new mown hay sends all its fra-grance from the. The second staff starts with F, F7, Bb, F, Ebb7, D7, G7. The lyrics are: see the gleam-ing can-dle-light still shin-ing bright thru the syc-a-mores. The third staff starts with G-7, C7, 2. G-7, E-7b5, A7b9, D7, A+7, D7. The lyrics are: for me. The new mown fields I used to roam. When I dream a-bout the. The fourth staff starts with E-7b5, A7b9, D-, D-7/C, G7/B, G7, F, D-, G-7, C7, F. The lyrics are: moon-light on the Wa-bash, then I long for my In-di-a-na home.

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AIN'T SHE SWEET

Yellen/Ager 1927

C G^b7/D^b D-7 G7 C G^b7/D^b D-7 G7 C E7

Ain't she sweet? See her com-ing down the street. Now I ask you ve-ry
Ain't she nice? Look her o-ver once or twice.
I re-peat don't you think that's kind of neat?

A7 D7 G7 1. C 2. C C7 F7

con-fi-den-tial-ly, ain't she sweet? nice? Just cast an eye in her dir-

C C7 F7 C C[#] D-7

ec-tion, Oh me oh my, ain't that per-fec-tion.

DARKTOWN STRUTTER'S BALL

Shelton Brooks 1917

C A7 D7

I'll be down to get you in a ta-xi hon-ey, you bet-ter be read-y a-bout half past eight,
Re-mem-ber when we get there hon-ey, the two steps goin' to have 'em all, goin' to

¹G7 C E^b7 D-7 G7 2. F

now dear-ie don't be late, I want to be there when the band starts play-ing. dance out both my shoes,

F[#] C/G E7 A7 D7 G7 C

when they play that jel-ly roll blues, to mor-row night at the dark-town strut-ter's ball.

JADA

1918

F E^b7 D7 G7 C7 F C7 F E^b7 D7

Ja-da, Ja-da, Ja-da Ja-da Jing, Jing, Jing. Ja-da, Ja-da,

G7 C7 F/A A^b7 G-7 C7

Ja-da Ja-da Jing, Jing, Jing. That's a fun-ny lit-tle bit of mel-o-dy,

F/A A^b7 G-7 C7 F E^b7 D7 G7 C7 F

it's so sooth-ing and ap-peal-ing to me, -it goes Ja-da, Ja-da, Ja-da Ja-da, Jing, Jing, Jing.

MUSKRAT RAMBLE

Kid Ory

Musical score for "Muskrat Ramble" by Kid Ory. The score consists of two staves of music. The top staff features solos labeled A, C, and B. The bottom staff features solos labeled G7, C-, E♭7, A♭, E♭7, E♭7, A♭, F7, B♭7, B♭7, E♭7, B♭7, E♭7, A♭, B♭7, E♭7, A♭, G, G♭, F7, B♭7, B♭7, E♭7, A♭, D.C. al Coda, and a final section starting with a solo for A♭ followed by a section for E♭7 and A♭.

I'VE FOUND A NEW BABY

Palmer/Williams

Musical score for "I've Found a New Baby" by Palmer/Williams. The score consists of three staves of music. The first staff starts with a solo for D- followed by chords for A7, D-, D7, and G7. The second staff starts with a solo for C7 followed by chords for F, 1A7, 2F, and A7. The third staff starts with a solo for D- followed by chords for G7, C7, A7, and D.C. al 2nd End (Fine).

MIDNIGHT IN MOSCOW

Sedoi/Matusovosky

Musical score for "Midnight in Moscow" by Sedoi/Matusovosky. The score consists of three staves of music. The first staff starts with a solo for C- followed by chords for D-7, G7, C-, G7/D, E♭6, C-7, E♭, A♭, G-7, E♭, D-7, and G7. The second staff starts with a solo for C- followed by chords for F-, C-, G7, C-, D-7, and G7. The third staff starts with a solo for C- followed by chords for F-, C-, G7, and C-.

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TIGER RAG

A

B_b

F7 B_b F7 B_b

F7 1. B_b 2. B_b G7

C7 F C7 F G7 C7 F

C7 F F7 B_b F7 B_b B_b7

E_b

B_b7 E_b

B_b7 E_b B_b7

E_b C7 F-7 F7 B_b7 E_b E_b7

A_b

E_b7

A_b

A_b7 D_b D_b-6

A_b F7 B_b7 E_b7 A_b

AVALON

Rose/DeSylva 1920

C7

I found my love in A - va - lon _____ be side the bay I

C7

left my love in A - va - lon, _____ and sail'd a - way - I

D7

dream of her and A - va - lon _____ from dusk to dawn, and

F

so I think I'll travel on to A - - -va -- lon -

D7

G-

D7

G-

C7

F

This musical score consists of four staves of music for a single instrument. The first staff starts with a C7 chord. The lyrics are: "I found my love in A - va - lon _____ be side the bay I". The second staff begins with a C7 chord. The lyrics are: "left my love in A - va - lon, _____ and sail'd a - way - I". The third staff starts with a D7 chord. The lyrics are: "dream of her and A - va - lon _____ from dusk to dawn, and". The fourth staff begins with an F chord. The lyrics are: "so I think I'll travel on to A - - -va -- lon -". Chords are indicated above the staff at the start of each line: C7, C7, D7, and F.

TIN ROOF BLUES

New Orleans Rhythm Kings

This musical score for 'Tin Roof Blues' features eight staves of music. The chords are indicated above the staff at the start of each line: B♭, F7, B♭, B♭7, E♭, E♭7, B♭, F7, B♭, D-D♭, C-7, F7, C-7, F7, B♭, E♭, B♭/D, C-7, B♭, B♭, B♭7, B♭, E♭7, B♭, G7, 1. C7, F+7, B♭, F7, 2. C9, F7, B♭, E♭7, B♭, F7¹⁹, B♭9. The score includes various rhythmic patterns and slurs.

BABY FACE

Akst 1926

Ba - by face,____ you got the cut - est lit - tle ba - by face,____ there's not an
 Ba - by face,____ I'm up in hea - ven when I'm
 G7 D-7 G7 C E-7^{b5} A7 D7
 oth - er one could take your place,____ ba - by face,____ my poor heart is jump - in',
 G7 2. E7 A- C7 F
 you sure have start - ed some - thin'. in your fond em - brace,____ I did - n't need a shove,
 F# C/G A7 D7 G7 C A^{b7} C
 'cause I just fell in love,____ with your pret - ty ba - by face..

TOOT TOOT TOOTSIE

Kahn/Erdman 1922

Toot Toot Toot-sie good - bye,____ Toot Toot Toot-sie don't cry,____ Fine
 Kiss me Toot-sie and then,____ do it ov - er a - gain.
 Toot Toot Toot-sie don't cry,____ Toot Toot Toot-sie good - bye.
 1. C C^{A7} C^{#7} D-7 G7 D-7 G7 C E^b D-7 G7
 The choo choo train that takes me a - way from you, no words can tell how sad it makes me.
 2. F7 C G7
 Watch for the mail,____ I'll nev - er fail,____ if you don't get a let - ter then you'll know I'm in jail. D.C. al Fine

YES SIR, THAT'S MY BABY

Donaldson/Kahn 1925

E^b E^e F-7 B^{b7} F-7 B^{b7} E^b 1. B^{b7}
 Yes sir, that's my ba - by, no sir, I don't mean may-be, yes sir, that's my ba - by now.
 Yes ma'am, we've de - ci - ded, no ma'am, we won't hide it, yes, ma'am, you're in - vi - ted now.
 2. B^{b7} E^{b7sus4} E^{b7} A^b G G^b F7 B^{b7}
 By the way,____ by the way,____ when we reach the preacher I'll say,

ROCK-A-BYE YOUR BABY

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Schwartz/Lewis/Young 1918

C E♭⁹ D-7 G⁷ D-7 G⁷
Rock-a-bye your ba-by with a dix-ie mel-o-dy, when you croon,
Weep no more my la-dy, sing that song a-gain for me, and old black Joe,
1. D-7 G⁷ C A-7 D⁷ G⁷ D-7 G⁹
croon a tune, from the heart of Dix-ie. Just hang your cra-dle,
D-7 G⁷ C E-7 A⁷ G/D A-7 D⁷
mam-my mine, right on that Mas-on Dix-on line, and swing it from Vir-gin-ia
G⁷ 2. D-7 G⁷ E⁷
to Ten-nes-see with all the love that's in yer. just as though you had me on your
A⁷ D⁷
knee. A mil-lion ba-by kiss-es I'll de-liv-er, the min-ute that you sing that
C/G C C/E E⁹ D⁷ G⁷ C
Swa-nee riv-er, rock-a-bye your rock-a-bye ba-by with a Dix-ie mel-o-dy.

THE SHEIK OF ARABY

Snyder/Smith/Wheeler 1921

B♭⁶ B⁰⁷ C-7 F⁹ C-7 1. F⁹
I'm the Sheik of Ar-a-by, your love be-longs to
The stars that shine a-bove, will light our
B♭⁶ B♭/D D♭⁰⁷ C-7 F⁹ C-7
me At night when you're a-sleep, in-to your
F⁷ B♭⁶ C-7 F⁷ 2. F⁷ E⁹⁷⁹ D⁷ G⁷
tent I'll creep The way to love You'll rule this
C-7 F⁷ B♭⁶
land with me, the sheik of Ar-a-bye

LIMEHOUSE BLUES

Philip Braham/Furber 1922

Oh, lime-house kid, oh, oh, oh, lime-house kid, going the way that the
 oh, lime-house blues, I've the real lime-house blues

G7^{b9} A^b D^{b7} C7 F-

rest of them did, poor bro-ken blos-som and no-bo-dy's child,

B^{b7} B^{b7} B^{b7} E^{b7} D7 2. B^{b9}

haunt-ing and taunt-ing, you're just kind of wild Oh, oh can't seem to shake

A^b G G^b F7

off those sad Chi-na blues. Rings on your fin-ger and

B^b E^{b7} B^{b7} B^b E^{b7} D^b A^{b/C} B^b A^b

tears for your crown, that is the sto-ry of old Chin-a-town

UP A LAZY RIVER

Hoagy Carmichael 1931

Up a la - zy riv - er by the old mill run, the la - zy, ha - zy riv - er in the
 Up a la - zy riv - er where the rob - in's song, a - wakes a bright new morn - ing, we can

¹C7

noon - day sun, lin - ger in the shade of a kind old tree, throw a - way your trou - bles, dream

F C7

loaf a - long,

F 2 B♭ B♭⁷ F/C D7

dream with me. blue skies up a - bove, ev - 'ry - one's in love,

G7 C7 F E7 D7 G9 C9 F

up a la - zy riv - er, how hap - py you can be, up a la - zy riv - er with me.

MOON RIVER

Johnny Mercer/Henry Mancini 1960

C A- F C F C B-7 E7

Moon riv-er, wid-er than a mile, I'm cross-ing you in style some-day. Old
Two drift-ers, off to see the world, there's such a lot of world to see. We're

1. A- C7 F B^b9 A- B7 E- A7 D-7 G⁹ 2. A-

dream mak-er, you heart break-er, where-ev-er you're go-ing I'm go-ing your way. af-ter the

F7 C F C F C A- D-7 G7 C

same rain-bows end, waitin'roundthe bend, my huckle-ber-ry friend, moon river and me.

SOMEDAY MY PRINCE WILL COME

Moray/Churchill 1937

F A+7 B^bA7 D7 G- G-(A7) G-7 C7

Some day my prince will come, some day I'll find my love, and how
He'll whis-per "I love you" and steal a kiss or two, though he's

1. A-7 A^b7 G-7 C7 A-7 A^b7 G-7 C7

thrill-ing the mo-ment will be, when the prince of my dreams comes to me.

2. F A+7 G- A^b7 A-7 D7 G-7 C7 F

far a-way I'll find my love, some day, some day when my dreams come true.

FASCINATION

Marchetti/Manning 1904

C F7¹¹ C C/E E^b D-7

It was fas-ci-na-tion I know, and it might have end-ed right there at the start.
It was fas-ci-na-tion I know, sea-ing you a-lone with the moon-light a-bove,

G7 1. D- D-7 D-7^b G7

Just a pass-ing glance, just a brief ro mance, and I might have gone on my way emp-ty-heart-ed.
then I touched your

2. D- D-7 G7 D- G7 C

It was fas-ci-hand, and next mo-ment I kissed you, fas-ci-ca-tion turned to love.

A

Some - where my love, there will be songs to sing, al - though the
 Some - where a hill, blos - soms in green and gold, and there are
 You'll come to me out of the long a - go,
 Till then my sweet, think of me now and then, warm as the God - speed my

snow, cov - ers the hope of springs, Some - day, we'll meet a -
 dreams, all that your heart can hold, snow,
 wind, soft as the kiss of
 love,

gain my love, some - day, when - ev - er the spring breaks

through, 'till you are mine, a - gain,

AROUND THE WORLD

Young/Adamson 1956

A - round the world I search for you, I tra - velled on, when hope was gone to keep a
 It might have been in Coun - ty Down, or in New York, in gay Par -

ren - dez - vous. I know some - where, some - time, some - how, you'd look at me, and I would

see, the smile you're smil - ing now. It ree, or ev - en Lon - don town, no more will

I go all a - round the world for I have found my world in you.

EMILY

Johnny Mandel 1964

Music score for 'EMILY' in 2/4 time. The lyrics are:

E-mi-ly. E-mi-ly, E-mi-ly,— has the mur-mur-ing sound of May— All
 sil-ver bells, cor-al shells, car-ou-sels,— and the laugh-ter of chil-dren at play, say.
 E-mi-ly, E-mi-ly, E-mi-ly,— and we fade to a mar-vel-ous view, two
 lov-ers a - lone and out of sight,— see-ing i- ma-ges in the fire - light As my
 eyes vis-ual - ize a fam- i-ly,— they see dream- i-ly, E-mi-ly too.—

Chords: CΔ7 A-7 D-7 G7 CΔ7 G-7 C7Δ9 FΔ7 BΔ7
 AΔ7 F#-7 B-7 E7sus⁴ E7 A-7 D7 D-7 G+7
 CΔ7 A-7 D-7 G7 CΔ7 G-7 C7 FΔ7 E7sus⁴
 A-7 B7 E-7 A7 D-7 G7 C A-7
 F#-7Δ9 B7Δ9 E-7 A7 D-7 G7 C6

ALWAYS

Irving Berlin 1925

Music score for 'ALWAYS' in 2/4 time. The lyrics are:

I'll be lov - ing you al - ways, with a love that's true al - ways.
 Days may not be fair al - ways,

When the things you've planned, need a help - ing hand, I will un - der - stand,
 al - ways , always.

that's when I'll be there al - ways, not for just an

hour, not for just a day, not for just a year but al - ways.

Chords: F C7sus⁴ F 1. G-7 C7 F
 C7sus⁴ F F6 A B-7 E7
 A C7 2. D7 G-7 BΔ6
 BΔ7 F G7 G-7 C7 F

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EDELWEISS

Rodgers/Hammerstein 1959

B^b F^{7/A} B^{b/D} E^b B^{b/F} G-7 C-7 F7

Ed - el - weiss, E - del - weiss, ev - 'ry morn - ing you greet me,

B^b F^{7/A} B^{b/D} E^b B^{b/F} F7 B^b

small and white, clean and bright, you look hap - py to meet me.

F7 B^b B^{b/D} E^b C/E F F7

Blos - som of snow may you bloom and grow, bloom and grow for - ev - er,

B^b F-6/A^b E^{b/G} E^{b/G_b} B^{b/F} F7 B^b

E - del - weiss, E - del - weiss, bless my home - land for - ev - er.

WUNDERBAR

Cole Porter 1948

D7 G D7 GΔ7 GΔ7 G6 B- E7

Wun - der - bar, Wun - der - bar, what a per - fect night for love. Here I
 Wun - der - bar, Wun - der - bar, we're a - lone and hand in glove, not a
 Wun - der - bar, Wun - der - bar, there's one fav - 'rite star a - bove, what a

A-7 B-7^{b5} E7 A-7 D7 A-7 A-7^{b5} D7 G6 1. D7

am, here you are, why it's tru - ly Wun - dr - bar. Wun - der -
 cloud near and far, why, it's more than Wun - dr - bar.
 bright shin - ing

2. G F-7 B^b7^{b9} E^b6 C-7 F-7 B^b7^{b9} E^b

Oh I care dear, for you mad - ly, and I long dear for your kiss.

C-7 A-7 D7^{b9} G6 E- C[#]-7^{b5} F[#]7 B- E7

I would die dear, for you glad - ly, you're di - vine dear, and your mine dear.

A- D7 ^{D.C. al Coda} A-7 D7 A-7 D7^{b9} G6

Wun - der - star, like our love it's Wun - der - bar.

UNDER PARIS SKIES

Giraud/Cannon 1953

A

F-

B_b-7 B_b-6 B_b-7

C7

F- B_b- F- 1.

Fine

2.

B_b-7**E_b7****A_b6****A_bD7**D_b B_b-7 B_b-6**C****C7****F-****C7**

gay ca - fe, where hun - dreds of poe - ple can see.

F-**B_b-7****B_b-6****B_b-7**

I was - n't smart and I lost my heart un - der Par - is skies,

C7**F**

Tacet

don't ev - er be a heart brok-en strang - er like me. Oh I feel in

B**FΔ7****C-7****F7**

love, yes I was a fool, for

Tacet

B_b

Tacet

B_b-**B_b-6**

Par - is can be so beau - ti - f'ly cruel.

Tacet

F**A7****D-7****A7****D-****C7****F**

Par - is is just a gay co - quette, who wants to love and then for - get.

G-7**F****F[#]**

Tacet

C**C7****F-****C7**

Stran - ger be - ware,

there's love in the air.

D.C. al Fine 1st End

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WONDERFUL COPENHAGEN

Frank Loesser 1950

Music score for 'Wonderful Copenhagen' in 2/4 time. The melody is on the top staff, and lyrics are provided for both the first and second endings.

Chords: C, F, G7, C, C/B, E-7b5/Bb, A7, D-, G7, C, E-, 1. A-, E-, D-, G7, 2. A-, E-, A-, E+, D7, G7, C.

Lyrics (First Ending):

Won - der - ful, won - der - ful, Co - pen - hag - en, friend - ly old girl of a town. "Neath her
 won - der - ful, won - der - ful Co - pen - hag - en, sal - ty old queen of the sea. Once I

Lyrics (Second Ending):

ta - vern light on this mer - ry night, let us clink and drink one down. To
 Co - pen - hag - en, won - der - ful, won - der - ful Co - pen - hag - en for me.

VIENNA, MY CITY OF DREAMS

Sieczynski / Caesar 1937

Music score for 'Vienna, My City of Dreams' in 2/4 time. The melody is on the top staff, and lyrics are provided for both the first and second endings.

Chords: F6, F#7, G-7, C7, C+7, F6, 1. F/A, A♭7, G-7, C7, G-6, C7, Fsus⁴, F6, 2. F, F+7, B♭, B°, C7sus⁴, C7^{b5}, F6.

Lyrics (First Ending):

Dream when Vi - en - na dreams, as o'er the Da - nube the moon - light gleams.
 Hold me and it will seem, night-time is end - less and love su - preme.

Lyrics (Second Ending):

Waltz to Vi - en - na's mel - o - dies, live, laugh, and love like the Vi - en - nese.
 and with the day our two hearts will stay in old Vi - en - na's dream.

MERRY WIDOW WALTZ

Franz Lehar

Music score for 'Merry Widow Waltz' in 2/4 time. The melody is on the top staff, and chords are indicated below each measure.

Chords: F, C7, C7, F, C7, F, B♭, C7, F, D-, G-7, E-7b5, A, G-7, C7, F, D-, G-7, C7, F.

TWO HEARTS IN 3/4 TIME

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Stoltz/Young 1930

Music score for 'TWO HEARTS IN 3/4 TIME' with lyrics and chords:

Chords: C°, C, C°, C, C, C/E, E^b7, G/D, G7, D°, D-7, D°, D-7, D-7, G7, D-7, G_{sus}⁴, G7, C^A7, G-7, C7, F6, A-7, D7, D-7, G7G+.

Lyrics:

Two hearts beat with a joy com - plete, oh what a night for you and me. Two
 hearts beat with a love so sweet, while walt - zing dream - i - ly.
 I'll share your charms 'till the break of dawn, locked in your arms 'till the new day is born. Two
 hearts beat with a joy com - plete, walt - zing to a new pa - ra - dise.

VIENNA LIFE

Music score for 'VIENNA LIFE' with chords and sections A and B:

Chords: B^b, F7, §, A^b, B^b, F7, C-7, 1F7, B^b, 2F7, B^b, B, C7, F, B^b, F, C7, F, C7, F, G7, C7, F, D.C. al 2nd End - Fine.

Sections:

- A:** B^b, F7, §, A^b, B^b, F7, C-7, 1F7, B^b
- B:** 2F7, B^b, B, C7, F, B^b, F, C7, F

WHERE IS YOUR HEART (Moulin Rouge)

Music score for 'WHERE IS YOUR HEART (Moulin Rouge)' with chords:

Chords: E^b, G-, C-7, F7, F-7, B^b7, F-7, B^b7, F7, B^b7, F-7, B^b7, E^b, D-7^b5, G7, C-, D7^b9, G7, C-7, F7, B^b, D.C. al Fine.

QUE SERA SERA

QUE SERA SERA

E♭ F-7 B♭7 F-7 B♭7 F-7 B♭7 E♭ E♭
 A♭ A-7 E♭ E♭
 F-7 B♭7 F-7 B♭7 E♭ 1.F-7 B♭7
 last x B♭7 E♭ F-7 B♭7 E♭ A♭ E♭

PIGALLE

C CΔ7 C6 CΔ7 C G7 D-7
 G7 D-7 G7 D-7 G7 C6 G-7 C7
 G-7 C7 F FΔ7 F6 A-7 D7 A-7
 D7 D-7 G7 D-7 G7 G7 C

MADEMOISELLE DE PARIS

D F♯- B- G- D F♯- B- A7 E- E-(Δ7)
 E-7 E-6 A7 E-7 A7 D B- E- A7
 2F- E-7 A7 D B- E-7 A7 D

I COULD HAVE DANCED ALL NIGHT

409

Lerner/Loewe 1956

3/4 time signature.

Chords: C, E-, C, D-, E-7, A7, D-7, G7, D- (Δ7), D-7, D-6, G7sus4, G7, CΔ7, E, F#-7, B7, E, G, A-7, D7, G7, F C/ED-

Lyrics:

I could have danced all night, I could have danced all night, and still have begged for more.
I could have spread my wings and done a thou-sand things I've nev-er done be - fore.
I'll never know what made it so ex - cit - ing, why all at once my heart took flight. I on - ly
know when he be-gan to dance with me, I couldhave danced, danced, danced, all night

FALLING IN LOVE AGAIN

Fred Hollander 1930

2/4 time signature.

Chords: Eb, Eb7, AbΔ7, Ab-6, G-7, C7b9, F-7, Bb7b9, Eb6, F-7, Bb7

Lyrics:

Fall-ing in love a- gain, nev-er want-ed to, what am I to do, can't help it. Fine
Love's al-ways been my game, play it how I may, I was made that way, can't help it.

G7, C-9, F7, F-7, Bb7 D.C. al Fine

Men clus-ter round me like moth a-round a flame, and if their wings burn, I know I'm not to blame.

DEAR HEART

Mancini/Livingston 1964

2/4 time signature.

Chords: F, FΔ7, F7, Bb, B°, F, G9, G-7, C7, F, FΔ7, F7, Bb, B°, F, AΔ7, D-7, G9, G-7, C7 D.C. al Coda, F, D-7, G-7, C7, F, Bb, F

Lyrics:

Dear heart, wish you were here to warm this night. My dear heart,
Soon I'll kiss you hel - lo at our front door, and dear heart

seems like a year since you've been out of my sight. A sin-gle room, a ta-ble for one, it's a
I want you to know I'll

lon-some town all right. But leave your arms nev-er - more.

410

TENNESSEE WALTZ

Redd Stewart/Pee Wee King

A

I was walz-ing with my dar-lin' to the Ten-nes - see waltz, whenan
In - tro - duced him to my lovedone and while they were waltz-ing my
Yes I lost my lit - tle dar-lin' the night they were play-ing the

1. C

old friend I hap - pened to see In - tro - friend - stole my
beau - ti - ful

B

G7 C B C E7

sweet - heart from me I re - mem - ber the night and the
Ten - nes - see waltz Fine

F C G7

Ten - nes - see waltz, now I know just how much I have lost Yes I

BAUBLES, BANGLES AND BEADS

Forest/Wright 1953

B_b-7 E_b9 A_b^{A7} F-7 B_b-7 E_b9 A_b^{A7}

Ba-bles, ba-gles, hear how they jing, jing-a-ling-a, ba-bles, ba-gles bright shin-y

D-7 G⁹ C^{A7} A-7 D-7 G⁹

beads. Spar-kles, span-gles, my heart will sing, sing-a-ling-a, wear-ing baubles,

C^{A7} F[#]-7 B⁷ E^{A7} A⁷

ban-gles and beads. I'll glit-ter and gleam so, make

E_b7 A_b⁶ B-7 B_b-7 E_b9 A_b^{A7} F⁷

some-bo-dy dream so that some-day he may buy me a ring, ring-a-ling-a,

B_b-7 E_b9 A_b^{A7} F⁷¹⁹ B_b-7 E_b9 A_b^{A7}

I've heard that's where it leads, wear-ing ba-bles, ba-gles and beads.

FALLING IN LOVE WITH LOVE

411

Rodgers/Hart 1938

Sheet music for "Falling in Love with Love" by Rodgers and Hart, 1938. The music is in 3/4 time and consists of four staves of musical notation with lyrics below each staff.

Chorus:

- Staff 1: B♭Δ7, B♭6, B♭Δ7, B♭6, C-7, F7, C-7, F7
- Lyrics: Fall-ing in love with love is fall-ing for make be-lieve
I fell in love with love one night whn the moon was full
- Staff 2: C-7, F7, C-7, F7, B♭Δ7, B♭6, B♭Δ7, B♭6
- Lyrics: Fall-ing in love with love is play-ing the fool
I was un-wise with eyes un-a-ble to see
- Staff 3: B♭Δ7, B♭6, B♭Δ7, B♭6, 1. A-7, D7, A-7, D7
- Lyrics: Car-ing too much is such a ju-ve-nile fan-cy
I fell in love with love, with love ev-er - - -
- Staff 4: G-, G-(Δ7), G-7, G-6, C-7, F7
- Lyrics: Learn-ing to trust is just for chil-dren in school
- Staff 5: 2. A-7, D7, G7sus⁴, G7, C-7, G7^{b9}, C-7, F7, B♭Δ7
- Lyrics: last-ing But love fell out with me

I'LL TAKE ROMANCE

Oakland/Hammerstein 1937

Sheet music for "I'll Take Romance" by Oakland/Hammerstein, 1937. The music is in 2/4 time and consists of five staves of musical notation with lyrics below each staff.

A Section:

- Staff 1: A, F6, D-7, G-7, C7, C/B♭, A-7, A♭7, D♭Δ7, G♭Δ7, G-7
- Lyrics: I'll take ro-mance, while my heart is young and ea-ger to fly, I'll give my
I'll take ro-mance, while my arms are strong and ea-ger for you, I'll give my
first real ro-mance, while my heart is young and ea-ger and gay, I'll give my
- Staff 2: D7^{b9}, G-7, C7, 1. F6, A♭7, G-7, C7, 2. F6, C-9
- Lyrics: heart a try, I'll take ro-mance
arms their cue, I'll take ro-
heart a-way, I'll take ro-mance

B Section:

- Staff 3: B-7^{b5}, E7^{b9}, B-E♭-7, A♭7, D♭Δ7, B♭7, E♭-7, A♭7, D♭Δ7
- Lyrics: So my lov-er when you want me, call me in the hush of the eve-
- Staff 4: D♭6, C♯-7, F♯7, BΔ7, EΔ7, A-7, D7, G-7, C7
- Lyrics: ning, when you call me, in the hush of the eve-ning, I'll rush to my

Ending: D.C. al Fine

MY FAVORITE THINGS

Richard Rodgers 1959

A

E-7 F#-7 CΔ7

Rain-drops on ros-es and whiskers on kit-tens, bright cop-per ket-tles and warmwool-en mittens,
 Cream col-ored ponies and crisp ap-ple strudels, door-bells and sleighbells and shnit-zel with noodles,

A-7 D7 GΔ7 CΔ7 GΔ7 CΔ7 F#-7b5 B7

brown pa-per pack-ag-es tied up with string, these are a few of my fav-or-ite things.
 wild geese that fly with the moon on their wings,

B

EΔ7 EΔ7 AΔ7 AΔ7

Girls in white dress-es with blue sa-tin sa-shes, snow-flakes that stay on my nose and eye-lash-es,
 A-7 D7 GΔ7 CΔ7 GΔ7 CΔ7 F#-7b5 B7^{b9}

sil-ver white win-ters that melt in-to Spring, these are a few of my fav-or-ite things.

C

E-7 F#-7b5 B7^{b9} E-7 E-7/D CΔ7

When the dog bites, when the bee stings, when I'm feel-ing sad, I

CΔ7 A7 GΔ7/D D7sus⁴ D7

sim-ply re-mem-ber my fav-or-ite things and then I don't feel so

G6 CΔ7 G6 CΔ7 GΔ7 CΔ7 (F#-7b5 B7^{b9})

GREENSLEEVES

D-7 C B \flat A7
 A - las my love, you do me wrong, to cast me off did - court-eous - ly. And
 D-7 C B \flat A7 D-
 I have lov - ed you so long, de - light - ing in your com - pa - ny.
 F C A- D- A7
 Green - sleeves, all my joy, Green - sleeves was my de - light,
 F C A- B \flat A7 D-
 Green - sleeves my heart of gold, and who nut my la dy Green - sleeves.

LOVER

Rodgers/Hart 1933

C F[#]-7 B7 F-7 B^b7 E-7 A7

Lov - er when I'm near you, and I hear you speak my name,
 Lov - er, when we're danc - ing keep on glanc - ing in my eyes,
 Lov - er, please be ten - der, when you're ten - der, fears de - part,

E^b-7 A^b7 D-7 G7 ¹CΔ7 E^b7 D-7 G7 ²CΔ7 C6 F[#]-7 B7

soft - ly in my ear you breathe a flame.
 'till love's own en - tranc - ing mus - ic dies.
 lov - er I sur - ren - der

EΔ7 F^o7 F[#]-7 B7 EΔ7 F^o7 F[#]-7 B7

All of my fu - tu - re is in you. Your ev - 'ry plan I de - sign

GΔ7 G[#]7 A-7 D7 G7 E^bo7 D-7 G7¹⁹

prom - ise you'll al - ways con - tin - ue to be mine.

^ΦG7 C

to my heart.

ALICE IN WONDERLAND

Fain/Hillard 1951

D-7 G7 CΔ7 FΔ7 B-7^b5 E7¹⁹ A-7 E^b7

A - lice in won - der - land, how do you get to won - der - land?
 When clouds go roll - ing by, they roll a - way and leave the sky,
 A - lice in won - der - land, where is the path to won - der - land,

D-7 G7 E-7 A^e7 D-7 G7 ¹E-7 A7 D-7 G7

O - ver the hill or un - der - land, or just be - hind the tree
 where is the land be - yond the eye that peo - ple can - not
 o - ver the hill or here or there? I won - der

²CΔ7 A-7 D7 G7 E-7 A-7 D-7 G7

see *Fine* Where can it be? Where do stars go? Where is

CΔ7 FΔ7 F[#]-7 B2¹⁹ E^b7 A7 D-7 A7 D-7 A^b7 G7

the cres - cent moon? They must be some - where in the sun - ny af - ter -

D.C. al 2nd End - Fir

414

BLUESETTE

Jean Theilemans

A

B

D. C. al Coda

UP JUMPED SPRING

Freddie Hubbard

A

B

D.C. al 2nd End. Fine

SCARBOROUGH FAIR

WHAT'LL I DO?

415

Irving Berlin 1924

A

What'll I do when you are far away and I am blue, what'll I
What'll I do when I am won 'dring who, who's lov - ing you, what'll I
When I'm a lone with on - ly dreams of you that won't come true, what'll I

E♭6 1. B♭7sus⁴ 2. E♭7 B A♭6 F-7 A♭6

do? *Fine* What'll I What'll I do with just a pho - to -

D♭9 E♭Δ7 D♭7 C7 F7 B♭7sus⁴ B♭7 *D.C. al Fine*

graph to tell my trou - bles to. When I'm a -

MY BUDDY

Kahn/Donaldson 1922

Nights are long since you went a - way, I think a -
Miss your voice since the touch of your hand, just to

B♭°7 A-7 D7 G G7/F E7 A-7

bout you all the day, my bud - dy, my bud - dy, no - bo - dy
know that you un - der - stand, my bud - dy, my bud - dy, your bud - dy

1. A7 A-7 D+7 2. A7 D7°9 G

quite so true miss - es you.

GRAVY WALTZ

Steve Allen 1963

C F6 C E7 A-7 F#-7°5 F-6 E-7°5 A7°9

D7 G7 1C 2C F7 C F7

C7 F7 C6 D7 G7 *D.C. al Fine*

HELLO YOUNG LOVERS

Rodgers/Hammerstein 1951

A

E♭ E♭6 E♭Δ7 E♭6 E♭

Hel - lo young lov - ers who - ev - er you are, I hope your
 Be brave young lov - ers and fol - low your star, be brave and
 Don't cry young lov - ers what - ev - er you do, don't cry be -

E♭7 F-7 B♭7 B♭7sus⁴ B♭7 G♭7 B♭7 ♫

trou - bles are few, all my good wish - es go with you to - night,
 faith - ful and true, cling ver - y close to each oth - er to - night,
 cause I'm a - lone, all of my mem'ries are hap - py to - night,

F-7 B♭7sus⁴ B♭7 1. E♭6 B♭7sus⁴ 2. E♭6 E♭7

I've been in love like you Be you I

B

A♭6 B♭-7 A♭6 B♭-7 A♭6

know how it feels to have wings on your heels, and to fly down the

B♭-7 A♭Δ7 D-7sus⁴ G7sus⁹

street in a trance. You fly down a street on a

C-7 F-7 C7sus⁹ F-7 B♭7 D.C. al Coda

chance that you'll meet, and you meet not real - ly by chance. Don't

F-7 B♭7 E♭Δ7 E♭7 A♭6 A♭-6

I've had a love of my own I've had a love of my own

D♭7sus¹¹ C+7 F-7 B♭7sus⁹ E♭6

own like yours, I've had a love of my own

BEER BARREL POLKA

Brown/Timm 1939

A

B

C

Roll out the barrel,
we'll have a barrel of fun.
Zing! Boom! Ta - ra - rel,
ring out a

Roll out the barrel,
we've got the blues on the run.

good song of cheer,
now's the time to roll the barrel,
for the gang's

all here *Fine*

G7 **CGC** **C7** **C7/E** **F** **C7/G** **F/A** **C/B♭** **B°** **C7**

Back to C Chorus

432

THE HAPPY WANDERER

Musical score for 'The Happy Wanderer' in G clef, 2/4 time, key signature of one flat. The score consists of four staves of music. Chords indicated above the staff include B♭, F7, B♭, and F7. The melody features eighth-note patterns and some sixteenth-note figures.

HELENA POLKA

Musical score for 'Helena Polka' in G clef, 2/4 time, key signature of one flat. The score consists of three staves of music. Chords indicated above the staff include F, C7, F, 2nd ending C7, F, B♭, F7, B♭, F7, and B♭. The melody includes eighth-note and sixteenth-note patterns.

CLARINET POLKA

Musical score for 'Clarinet Polka' in G clef, 2/4 time, key signature of one flat. The score consists of five staves of music. Chords indicated above the staff include C, G7, G, D7, G, D7, G, D7, G, 1st ending C, F, C, D7, G, D7, G, 2nd ending C7, F, C7, F, G, C7, G, and F. The melody features eighth-note and sixteenth-note patterns.

LIECHTENSTEINER POLKA

433

Musical score for "LIECHTENSTEINER POLKA" in F major. The score consists of four staves of music. The first staff starts with a measure labeled 'A' followed by 'F'. The second staff starts with '2 F F7' followed by 'B B♭'. The third staff starts with 'C7 C+7 F'. The fourth staff starts with 'C C G7 C'. The fifth staff starts with 'G D7 G D7 G G7 C7'. The sixth staff continues the melody.

PENNSYLVANIA POLKA

Musical score for "PENNSYLVANIA POLKA" in F major. The score consists of four staves of music. The first staff starts with 'F'. The second staff starts with 'C7'. The third staff starts with 'F'. The fourth staff starts with 'B♭ C7 F F° C7 F'. The fifth staff continues the melody.

TOO FAT POLKA

Musical score for "TOO FAT POLKA" in G major. The score consists of five staves of music. The first staff starts with 'G7'. The second staff starts with 'C'. The third staff starts with 'C G7'. The fourth staff starts with 'G7 C G°'. The fifth staff starts with 'G-'. The sixth staff continues the melody.

434

HOOP-DEE-DOO

Delugg/Loesser 1950

E♭ B♭7

Hoop-dee-doo, Hoop-dee-doo, I hear a polka and my troubles are through—

Hoop-dee-doo, Hoop-dee-doo, this kind of music is like hea-ven to me.

Hoop-dee-doo, Hoop-dee-doo, it's got me high-er than a kite.

Hand me down my soup and fish, I am gon-na get my wish Hoop-dee-doo-in' it to-

night. When there's a trom-bone play-in' rah - ta dah-dah - dah. I get a thrill,

I al-ways will when there's a con-cer - ti-na stretch - in' out a

mile, I al-ways smile, 'cause that's my style. When there's a fid-dle in the

mid-dle and he oplays the tune so sweet, play the tune so sweet that I could die.

Lead me to the floor and hear me yell for more 'cause I'm a hoop-dee-

doo - in' kind of guy.

D.C. al Coda

do - in' it with all of my might, rain may fall and snow may come,

noth - ings gon - na stop me from hoop - dee - doo - in' it to - night.

MALA FEMMENA

Toto/Allen 1951

MALA FEMMENA

Toto/Allen 1951

Chords: B♭, C-, F9, B♭Δ7, B♭6, G7, 1. G7, C-, B♭, C-, F7, 2. G7, C-, E♭-6, B♭, C7, F7, B♭, B♭, C7, E♭, B♭, D♭, C7, F7, B♭, B°, C7, F7, 2. G-, C7, C7, C7, F7, B♭, B♭, C7, F7, D.C. Coda, B♭, G-, C7, C7, F7, B♭.

AL DI LA

Donita/Drake 1961

AL DI LA

Donita/Drake 1961

Chords: B♭, D-, C-7, F7, B♭, D-, C-7, F7, E♭, E♭-6, B♭, 1. C7, E♭, B♭, D♭, C-7, F7, B♭, B°, C-7, F7, 2. G-, C7, C7, C7, F7, B♭, B♭, C-7, F7, D.C. Coda, B♭, G-, C7, C7, F7, B♭.

COME BACK TO SORRENTO

Ernesto De Curtis 1935

COME BACK TO SORRENTO

Ernesto De Curtis 1935

Chords: C-, F-, C-, A♭, C-, G7, C, C, F, G7, C, D-, G7, C, C, F, E7, A-, A♭, C-, G7, C, C, D-, G7, C, C, F, C-, D-, G7, C, F-, C-, G7, C, C-

442

ARRIVEDERCA ROMA

Rascal/Sigman 1954

G C- G G B⁷ C E^{7/B} A-

Ar - ri - ve - der - ci Ro-ma, good - bye, good - bye to Rome Ci - ty of a
 Ar - ri - ve - der - ci Ro-ma, it's time for us to part, savethewedding

D⁷ A⁷ D⁷

mil - lion moon-lit pla - ces, ci - ty of a mil - lion warm em - bra - ces, where I found the
 bells for my re - turn-ing, keep my lov - er's arms out-stretched and yearn - ing, please be sure the

1. D⁷ C- D⁷ G B^{b7} A-7 D⁷ 2. D⁷ G

one of all the fa - ces far from home. Ar - burn-ing in her heart.
 flame of love keeps

VOLARE

1958

G^{7**9**} C-7 G^{7**9**} C-7 F^{7**9**} B^b F⁷ G-

C-7 F⁷₃ B^b G- C-7 F⁷₃ ¹B^b G- G-(^Δ7) G-7 G-6 D-3 A+7

D-7 A-7¹⁵ D⁷₃ A-7¹⁵ D⁷₃ G- E^b₃ B^b₇ E^b₃ A^b₇ D^b

F⁷ G^{7**9**} 2.B^b G^{7**9**} ^Φ B^b G- C-7 F⁷₃ B^b G- C-7 F⁷₃ B^b

D.C. 1.2. al Coda

TARANTELLA

A A- D- A- E⁷ A-

E⁷ 1.A- 2.A- B A- D- A- D- A- E⁷ A-

A- D- A- D- A- E⁷ 1.A- 2.Repeat A C C

G⁷ C G⁷ 1.C 2.C Repeat A

AH MARIE

443



Musical score for "AH MARIE" featuring four staves of music. The first staff starts with a measure of C- followed by D7, G7, C-, F-, C-, and F-6. The second staff continues with G7, C-, A♭7, F-, G7, followed by a bracketed section labeled 1.C- and 2.C. The third staff starts with C and ends with G7. The fourth staff starts with A7, followed by D-, F-6, C, D7, C, and G7.

MARIA ELENA

Barcelata/Russell 1933



Musical score for "MARIA ELENA" featuring four staves of music. The first staff starts with C, followed by D-7, G7, a bracketed 1.G7, G+, and C. The second staff starts with G+ and C, followed by E♭7, D-7, G7, and C. The third staff starts with a bracketed 2.E7, followed by A-, F, F-, and C. The fourth staff starts with C6, followed by D7, G7, C, F-, and C.

O SOLE MIO



Musical score for "O SOLE MIO" featuring three staves of music. The first staff starts with B♭7, followed by a bracketed A section (C, E♭), B♭7, a bracketed 1. section (E♭, B♭7), and another B♭7. The second staff starts with a bracketed 2.B♭7, followed by E♭, B♭7, E♭, F-, B♭7, a bracketed B section (E♭, B♭7), and another B♭7. The third staff starts with F-7, followed by B♭7, E♭, A♭, E♭, B♭7, and E♭.

444

ANEMA E CORE

Salve D'Esposito 1950

Musical score for 'ANEMA E CORE' in G major. The score consists of four staves of music. Chords are indicated above the staves, and measure numbers are placed below them. The chords include GΔ7, B-7, BbΔ7, A-7, D9, A-7, G6, BbΔ7, A-7, D7, GΔ7, A7Δ9, DΔ7, DΔ7, E-7, A7, A-7, D7, A-7, D7, B-7Δ5, E7, B-7Δ5, E7Δ9, A-7, C-7, F7, GΔ7, E7, A-7, D7, G.

MY LOVE FORGIVE ME

Mescoli/Lee 1960

Musical score for 'MY LOVE FORGIVE ME' in E♭ major. The score consists of four staves of music. Chords are indicated above the staves, and measure numbers are placed below them. The chords include E♭6, C-7, A♭, G-7Δ5, C7Δ9, F-7, Bb7, G-7, Gb7, F-7, Bb7, Bb7sus4, E♭, G-7Δ5, C7Δ9, F-7, Bb7, E♭Δ7, E♭/G, GbΔ7, F-7, Bb7sus4, E♭6, Bb7sus4, E♭, F-7, Bb7sus4, E♭, F-7, Bb7sus4, E♭. The section ends with 'D.C. al Coda'.

CIAO CIAO BAMBINA

Modugno/Parish 1959

Musical score for 'CIAO CIAO BAMBINA' in C major. The score consists of three staves of music. Chords are indicated above the staves, and measure numbers are placed below them. The chords include D-7, A7Δ13, D-7, G7, C, C6, CΔ7, G7sus4, CΔ7, C6, C, CΔ7, C6, C, E-, E-(Δ7), E-7, A-7, F#-7Δ5, B7, E-7, EbΔ7, D-7, EbΔ7, E-7, A7, EbΔ7, D-7, G7sus4, C.

DANNY BOY

451

Fred Weatherly 1913

Music score for "DANNY BOY" with lyrics and chords:

C C7 F F- C/E A-7 D7

Oh Dan-ny boy, the pipes the pipes are call - ing, from glen to glen, and down the moun-tain-
But when ye come, and all the flow'rs are dy - ing, if I am dead, as dead I well may

D-7 G7 C C7 F F- C D-7 G7

side, the sum-mer's gone and all the ros-es fall - ing, it's you, it's you must go and I must
be, ye'll come and find the place where I am ly - ing, and kneel and say an Av - e there for

C G7 C F C/E C

bide. But come ye back when sum - mer's in the mea - dow, or when the
me. And I shall hear, though soft you tread a - bove me, and all my

A- A-/G E C/E D7 G7 C7 F F#7

val - ley's hushed and white with snow, it's here I'll be in sun - shine or in
grave will warm - er, sweet - er be, for you will bend and tell me that you

C/G A- F-/A♭ C/G A-7 D-7 G7 C

sha - dow, oh Dan - ny boy, oh, Dan - ny boy, I love you so.
love me, and I shall sleep in peace un - til you come to me.

WHEN IRISH EYES ARE SHINING

Ball/Olcot 1912

Music score for "WHEN IRISH EYES ARE SHINING" with lyrics and chords:

C C7 F C

When I - rish eyes are smil-ing, sure it's like a morn in Spring.
When I - rish hearts are hap - py, all the world seems bright and gay,

F 1. C A+ D7 G7

In the lilt of I - rish laugh - ter you can hear the an - gels sing—
and when I - rish

2. A° C A7 D7 G7 C

When eyes are smil - ing, sure they steal your heart a - way—

452

MY WILD IRISH ROSE

1890's

Musical score for "My Wild Irish Rose" in 3/4 time, key of B-flat major. The score consists of three staves of music. Chords indicated above the staff include B-flat, E-flat, B-flat, B-flat 7, E-flat, E 7, B-flat, F 7, B-flat, F 7, 1. B-flat, C 7, F 7, B-flat, F 7, B-flat, C 7, C-7, F 7, B-flat.

TOO-RA-LOO-RA-LOO-RAL

Musical score for "Too-Ra-Loo-Ra-Loo-Ral" in 3/4 time, key of C major. The score consists of three staves of music. Chords indicated above the staff include C, C 7, F, F# 7, C/G, F, C/E, 1. A 9, D 7, G7sus4, G+7, 2. A 9, D 9, G7sus4, G 7, C.

IRISH WASHERWOMAN

Musical score for "Irish Washerwoman" in 6/8 time, key of G major. The score consists of three staves of music. Chords indicated above the staff include G, D 7, G, D 7, C, G, C, G, D 7, G.

McNAMARA'S BAND

Musical score for "McNamara's Band" in 2/4 time, key of F major. The score consists of two staves of music. Chords indicated above the staff include F, F, D-, 1. G 7, C 7, 2. G 7, C 7, F, C 7.

SUNRISE SUNSET

"Fiddler on the roof"

A

G- D^{7b9} G- G- D^{7b9} G- G⁷

Is this the lit - tie girl I car - ried? Is this the lit - tie boy at play?
When did she get to be a beau - ty? When did he grow to be so tall?
Now is the lit - tie boy a bride - groom? Now is the lit - tie girl a bride?
Place the gold ring a-round her fin - ger, share the sweet wine and break the glass,

C- G⁷ 1. C- A E^{b7} D⁺⁷

I don't re - mem - ber grow - ing old - er, when did they?
Was - n't it yes - ter - day when side by side.
Un - der the ca - no - py I see them,
soon the full cir - cle will have

2. C- A⁷ D⁺ **B** G- D⁷ G-

they were small. Sun - rise, sun - set, sun -rise,
come to pass. Sun -rise, sun -set, sun -rise,

A-7^{b5} G- A-7^{b5} G- G⁷ C- F⁷

sun - set, swift - ly flow the days, seed-lings turn o - ver night to
sun - set, swift - ly fly the years. One sea - son fol - low - ing an -

B^{b7} A-7^{b5} 1. D⁷ G- 2. D^{7b9} G-

sun - flowers, blos - som - ing ev - en as we gaze, hap - pi - ness and tears.
oth - er la - den with

HAVA NAGILAH

D⁷ G- D⁷ 3

D⁷ C- D⁷

G-

D⁷ G-

456

MAYIM MAYIM

Music score for **MAYIM MAYIM** in G clef, 2/4 time, key signature of B-flat major (two flats). The score consists of four staves of music. The first staff starts with a measure of C- followed by a section labeled A. The second staff starts with a measure of 2-C- G-. The third staff starts with a measure of 2-Bb7. The fourth staff starts with a measure of Bb7. Measures are separated by vertical bar lines. Chords are indicated above the notes: 1. Eb, G-, 1. Eb, 1. Eb, 1. Eb, C-. Measure numbers 1 and 2 are placed above some measures.

TZENA

Music score for **TZENA** in G clef, 2/4 time, key signature of D major (one sharp). The score consists of three staves of music. The first staff starts with a measure of D followed by G, A, and D. The second staff starts with a measure of D followed by G, A7, and D. The third staff starts with a measure of D followed by D+, G, A7, G, F#-A7, 1.D, A7, 2.A7, and D. Measures are separated by vertical bar lines. Chords are indicated above the notes: D, G, A, D; D, G, A7, D; D, D+, G, A7, G, F#-A7, 1.D, A7, 2.A7, D.

ARTSA ALINU

Music score for **ARTSA ALINU** in G clef, 2/4 time, key signature of D major (one sharp). The score consists of three staves of music. The first staff starts with a measure of D- followed by G-, D-, A7, and D-. The second staff starts with a measure of F followed by D-, F, and D-. The third staff starts with a measure of G- followed by D-, A-, A7, and D-. Measures are separated by vertical bar lines. Chords are indicated above the notes: D-, G-, D-, A7, D-; F, D-, F, D-; G-, D-, A-, A7, D-.

MISIRLOU

Music score for **MISIRLOU** in G clef, 2/4 time, key signature of G major (no sharps or flats). The score consists of two staves of music. The first staff starts with a measure of G- followed by F6, Eb, E7, and D. The second staff starts with a measure of D7. Measures are separated by vertical bar lines. Chords are indicated above the notes: G-, F6, Eb, E7, D; D7, G-. The score concludes with a *Fine* at the end of the second staff.

HAWAIIAN WEDDING SONG

1926

C G7 C C7 F G7 C G7 C E7 A-7 D7

This is the mo-ment I've wait-ed for, I can hear my heart sing-ing, soon bells will be
ring-ing. This is the mo-ment, of sweet A - lo - ha. I will love you long-er than for-
ever, prom-ise me that you will leave me nev-er. Here and now dear, all my love I
vow dear, prom-ise me that you will leave me nev-er, I will love you long-er than for - ev-er.

C7 F D7 G7 C A7 D7

Now that we are one, clouds won't hide the sun. Blue skies of Ha - wai - i smile on

G7 C D9 A7 D7 G7 C

this our wed - ding day. do love you with all my heart.

GODFATHER (SPEAK SOFTLY LOVE)

A

C- F- C- E♭6 F-

F-6 C- D-7b5 G7b9 C- Optional repeat

B

B♭7 E♭ D♭ G7 D.C. al Fine

462**ANNIVERSARY SONG**

Chaplin/Jolson 1946

F#-7 B7 F#-7 B7 E-7 C9 E-/B E⁷₉

The world was in bloom, on the night we were wed, we
 The night seemed to fade there were stars in the skies, ex-
 Could we but re-live in to bosom-ing dawn, the we'd
 lime.

A-7 F#-7_{b5} F7 E-7 C#-7_{b5} F#-7_{b5} B7 E-

vowed our true love though a word was - n't said
 cept for the few that were there in your eyes.
 sun she a - new but the dance lin-gered on Could
 find that our love is un - al tered by time.

A-7 D7 G G[#] A-7 D7 G

Dear as I held you so close in my arms, an-gels were sing-ing a hymn to your charms, two

F#-7_{b5} B7 E- F#-7_{b5} B7 E-

hearts gent-ly beat-ing were mur-mur-ing low "my darl-ing I love you so." *D.C. al Fine*

THE ANNIVERSARY WALTZ

Ruben 1941

C C^{Δ7} C6 G+ C6 C^{#7} D-7 G7

Tell me I may al - ways dance the An-ni-ver-sa-ry Waltz with you.

D-7 G7 D-7 G7 C6 D-7 G7

Tell me this is real ro - mance, an an - ni-ver-sa-ry dream come true. Let

G-7 C7 F6 E-7 A+7 D7 G+7

this be the an-them to our fu-ture years, to mil-lions of smiles and a few lit - tle tears.

C A-7 E-7 A+7 D7 G7 C

May I al - ways lis - ten to the An - ni-ver-sa-ry Waltz with you.

BRIDAL CHORUS (LOHENGRIN)

Wagner

B^b F7 B^b E^b B^b C7 F
 B^b F7 B^b D- C-7 F7 B^b
 C- F7 C- G D7 G
 D7 G D7 G E- A7 D
 G G- B^b F7 B^b G- F D- A7 D
 C- F7 B^b E^b B^b *D.C. al Coda*

WEDDING MARCH (Recessional)

Mendelssohn

D-6 E7 A- G- F C7 F D- E7
 A- G- F C7 F F C7
 F C7 F B^b *Fine* G7 C7 D.C. al *Fine*

HAIL TO THE CHIEF

C G7 C 1. C D7
 G7 2. C F C G7 C C F C
 G7 C G7 C G7 C
 F C F C G7 C

464

THE MEXICAN HAT DANCE

Musical score for "The Mexican Hat Dance" in G major, 2/4 time. The score consists of six staves of music. The first staff starts with a section labeled 'A' (boxed) followed by 'F'. The second staff starts with 'G7' (boxed). The third staff starts with 'C'. The fourth staff starts with 'G7'. The fifth staff starts with 'C' (boxed) followed by 'F'. The sixth staff ends with 'F'.

THE HOKEY POKEY

Musical score for "The Hokey Pokey" in C major, 2/4 time. The score consists of three staves of music. The first staff starts with a section labeled 'A' (boxed) followed by 'B♭'. The second staff starts with 'B♭'. The third staff starts with 'F7' (boxed).

THE BUNNY HOP

Musical score for "The Bunny Hop" in F major, 2/4 time. The score consists of four staves of music. The first staff starts with 'F'. The second staff starts with 'B♭7'. The third staff starts with 'F'. The fourth staff starts with 'G-7'.

AULD LANG SYNE

465

Musical score for "AULD LANG SYNE" in common time (indicated by a 'C'). The key signature is common (no sharps or flats). The melody consists of three staves of music. Chords are indicated above the notes. The first staff starts with F, followed by C7, F, F7, B♭, and F. The second staff starts with C7, followed by A7, D7, G7, C7, F, B♭, F, C7, F, and F7. The third staff starts with B♭, followed by F, C7, D-, G7, C7, F, and ends with a fermata over the final note.

STAR SPANGLED BANNER

Musical score for "STAR SPANGLED BANNER" in common time (indicated by a 'C'). The key signature is common (no sharps or flats). The melody consists of four staves of music. Chords are indicated above the notes. The first staff starts with B♭, followed by F7/A, G-, D7/F♯, G7, C7, F, F7, B♭, and F7. The second staff starts with B♭, followed by 1. B♭, B♭, F7, B♭, F7, B♭, and F7. The third staff starts with B♭, followed by F7, G-, C7, F, F7, B♭, D-, E♭, G7, C-, G7, C-, B♭/F, F7, B♭, B♭/D, G-, B♭/F, F7, and B♭. The fourth staff starts with B♭, followed by B♭, B♭, F7, B♭, F7, B♭, and F7.

THE STRIPPER

Musical score for "THE STRIPPER" in common time (indicated by a 'C'). The key signature is common (no sharps or flats). The melody consists of five staves of music. Chords are indicated above the notes. The first staff starts with A, followed by F, B♭-, F, F7/E7/E♭7, D7, and G9. The second staff starts with C9, followed by 1. F7/A, D♭7/A♭, G7, C7, 2. F, F7, F, B♭-, F, and F7. The third staff starts with F7, followed by drums (a la strip), F7, drums (a la strip), G7, C7, F, and ends with D.C. al Coda. The fourth staff starts with C7, followed by F, D♭7, G7, C7, F, and ends with D.C. al Coda. The fifth staff starts with C7, followed by F, D♭7, G7, C7, F, and ends with D.C. al Coda.

466

CHICKEN DANCE

A

B

C

D

DADDY'S LITTLE GIRL

Gerlach/Burke 1949

You're the end of the rain-bow, my pot o' gold, you're dad-dy's little girl to have and
 hold. A pre-cious gem is what you are, you're mom-my's bright and shin-ing star. You're the
 spi-rit of Christ-mas, my star on the tree, you're the Eas-ter bun-ny to mom-my and me, you're
 sug-ar, you're spice, you're ev-'ry-thing nice, and you're dad-dy's lit - tle girl.

THOSE WERE THE DAYS

467

Gene Raskin

A A- A-6 A-7 A-6 A D- D-6

Once up-on a time there was a tav- ern,
Then the bu-sy years went rush-ing by us,
Just to-night I stood be-fore the ta-vern,
Through the door there came fam-i-liar laugh-ter,

we where we used to raise a glass or two, re-
lost our star-y no-tions on the way,
noth-ing seemed the way it used to be,
I saw your face and heard you call my name,

D- A-7 A-6 B B7 E

mem-ber how we laughed a-way the hours,
if by chance I'd see you in the ta-vern,
in the glass I saw a strange re-flec-tion,
oh my friends we're old-er but no wis-er,

and dreamed of the great things that we would do.
we'd smile at one-an-oth-er and we'd say
was that lone-ly fel-low real-ly me?
for in our hearts the dreams are till the same,

E7 B A- D- G

Those were the days, my friend, we thought they'd nev-er end, we'd sing and dance for-

G7 C D- A-

eve-er and a day, we'd live the life we chose, we'd fight and nev-er lose,

E7 A-

for we were young and sure to have our way. La la la la la la la,

A D- F7 E7 A-

la la la la la la, those were the days, oh yes, those were the days.

RUSSIAN DANCE

A G D7 G D7 G

D7 G D7 G C G7 C

G7 C G7 C G7 C

C CΔ7 C6 D-7 G7

Hold me close and hold me fast, the mag - ic spell you cast. this is La Vie En Rose.
Quand il me prend dans ses bras, il me par - le tout bas. Je vois La Vie en Rose. Rose.

D-7 G7 D-7 G7 C G7

When you kiss me hea - ven sighs, and tho' I close my eyes I see La Vie en Rose.
Il me dit des mots d'a - mour, des mots de tous les jours. Il ca m'fait quel - que chose.

C CΔ7 C C7 F

When you press me to your heart, I'm in a world a - part, a world where ros - es bloom,
Il est en - tre dans mon coeur u - ne part de bon - heur dont je con - naiss la cause.

F6 F-6 C/E A7^{b9} A-7 D9 D-7 G7^{b9}

and when you speak, an - gels sing from a - bove, ev 'ry day words seem to turn in - to love songs.
C'est lue pour moe, moe pour lui, dans la vie. Il me l'a dit, l's ju - re pour la vie - e.

C CΔ7 C6 D-7 G7 C6

Give your heart and soul to me and life will al - ways be La Vie En Rose.
Et des que je l'a - cois a - lors je sens en moi mon coeur qui bat.

LIMBO ROCK

F C7 F

Ev - 'ry Lim - bo boy and girl, all a - round the lim - bo world, gon - na
First you spread your lim - bo feet, then you move to lim - bo beat, lim - bo
Get your - self a lim - bo girl, give that chick a lim - bo whirl, there's a

C7 F B♭

do the lim - bo rock, all a - round the lim - bo clock. Jack be lim - bo, Jack be quick,
ankle, lim - bo knee, bend back like the lim - bo tree.
lim - bo moon a - bove you will fall in lim - bo love

F C7 F B♭ F

Jack go un - der lim - bo stick, all a - round the lim - bo clock, hey, let's do the lim - bo rock.

CIELITO LINDO

469

103

I'll nev - er for - get her the night that I met her a thou - sand gui -
I thought to re - sist her but fin - al - ly kissed her when I heard my
B° F7 F7
tars were play - ing, and stars a - bove were say - ing, love's in the
heart say sur - ren - der, then with a sigh so ten - der, we said good -
F7sus⁴ 1. F7 B° F7 2. F7 F+ B° B
air and my head was sway - ing. I night of splen - der.
B° Bb E° C- F7 B°
Ay, Ay, Ay, Ay, That night was hea - ven, When
Ay, Ay, Ay, Ay, That night was hea - ven,
B° B° C-7 F7 C-7
one lit - tle kiss brought such hea - ven - ly bliss and my some - life was
still in my heart tho' we've drift - ed a - part, but some - day I
so com - plete a - gain. 1. F7 B° F7 2. F7 B°
know we'll meet a - gain.

GUANTANAMARA

Guan - ta - na - me - ra gua - ji - ra Guan - ta - na - me - ra, Guan - ta - na - me -
 ra gua - ji - ra Guan - ta - na - me - ra Yo soy un hom - bre sin - ce - ro De don - de
 cre - ce la pal - ma Yo soy un hom - bre sin - ce - ro de don - de cre - ce la
 pal - ma Yan - tes de mo - rir - me quie - ro E - char - mis ver - sos del al - ma.

THAT'S AMORE

Warren/Brooks 1953

F- B_b- F- C7
 In Na-po-li, where love is king, when boy meets girl, here's what they sing....

F F
 When the moon hits your eye like a big piz-za pie, that's a -
 When the stars make you drool just like pas-ta fa-zool, that's a -
 3 bars

C7 G-7 C7 C7 G- C7 G-
 mo-re, when the world seems to shine like you've
 mo-re, When you dance down the street with a

C7 G- 1. C7 F
 had too much wine, that's a - mo-re. Bells will

F cloud at your F B° C7 F#7
 ring, ting-a-ling-a-ling, ting-a-ling-a-ling, and you'll sing vec-ta bel-la,

G-7 C7 C7 G- C7
 hearts will play, tip-py tip-py tay, tip-py tip-py tay, like a gay ta-ran-

F 2. C7 A7
 tel-la When you feet, you're in love.

E7¹¹ D7 G-
 When you walk in a dream but you know you're not

B_b-6 F. B° C7 B°
 dream-ing sig-no-re, scuz-za me, but you

C7 B° C7 G- C7 F B_b F.
 see, back in old Na-po-li, that's a - mo-re.

CHRISTMAS SONG

Mel Torme 1946

Sheet music for 'CHRISTMAS SONG' by Mel Torme, 1946. The music is in common time, key signature of B-flat major (two flats). The lyrics describe various Christmas scenes and traditions.

Chords: E♭Δ7, F-7, G-7, A♭Δ7, E♭Δ7, B♭-7, E♭7, A♭Δ7, D-7sus4, G7sus4, C7, A♭-6, E♭Δ7, A-7sus4, D7sus4, GΔ7, A♭-7, D♭7, G♭Δ7, B♭7, C7, F-7, B♭7, E♭6, B♭-7, E♭7, A♭Δ7, A-7, D♭7, G♭Δ7, F7sus4, F7, B♭7, D.C. al Coda, C7, A♭-6, EΔ7, D7, E♭6, B♭7sus4, E♭6, B♭7sus4, E6, B♭7sus4, E6.

Lyrics:

Chest-nuts roast-ing on an open fire,
knows a tur-key and some mis-tle-toe
so, I'm of-fer-ing this sim-ple phrase to

Jack Frost nip-ping at your nose.
help to make the sea-son bright,
kids from one to nine-ty two.

Al-

Yule-tide car-ols be-ing sung by a choir and folks dressed up as es-ki-mos. Ev'-ry-bo-dy
ti-ny tots, with their eyes all a-glow, will

find it hard to sleep to-night. They know that San-ta's on his way, he's load-ed

lots of toys and good-ies on his sleigh, and ev'-ry moth-er's child is gon-na spy, to see if

rein-deer real-ly know how to fly. And though it's been siad ma-ny

times, ma-ny ways, "Mer-ry Christ-mas, Mer-ry Christ-mas, Mer-ry Christ-mas to you."

I'LL BE HOME FOR CHRISTMAS

Kent/Gannon/Ram 1943

Sheet music for 'I'LL BE HOME FOR CHRISTMAS' by Kent/Gannon/Ram, 1943. The music is in common time, key signature of C major (no sharps or flats).

Chords: C/E, E♭Δ7, D-7, G7, C, E-7sus4, A7, D-7, D-7sus4, G7, C, A-7, D7sus4, D7, D-7, G7, F, F-6, C/E, E-7sus4, A7, D-7, G7sus4, G7, C.

Lyrics:

I'll be home for Christ-mas, you can count on me.
Christ-mas eve will find me, where the love-light

Please have snow and mis-tle-toe, and pre-sents on the tree.

gleans, I'll be home for Christ-mas, if on-ly in my dreams

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Marten/Blane 1944

C A-7 D-7 G_{sus}⁴ C A⁷ D-7 G₇ C A-7

Have your-self a mer-ry lit-tle Christ-mas, let your heart be light, from now on, our
 Have your-self a mer-ry lit-tle christ-mas, make the yule-tide gay, from now on, our
 Through the years we all will be to - geth - er, if the fates al - low, hang a shin-ing

1. D-7 B-7^{b5} E₇ A⁷ D-7 G₇ 2. B-7^{b5} E₇ A-7 G-7

trou - bles will be out of sight trou - bles will be far a - way.

FΔ7 F-6 E-7 E_b⁷ D-7 G_{sus}⁴ G₇ CΔ7

Here we are as in old - en days, hap - py gold - en days of yore,

F#-7^{b5} B 7^{b9} E-7 A⁷ A-7 D⁹ D-7 G₇

faith - ful friends who are dear to us, gath - er near to us once more. D.C. al Coda

B-7^{b5} E₇^{b9} A-7 A_b⁷ G-7 G_b⁷ FΔ7 D-7 G₇ C

star up on the high - est bough, and have your-self a mer-ry lit-tle Christ-mas now.

WHITE CHRISTMAS

Irving Berlin 1942

C F/C CΔ7 B/C CΔ7 D-7 A_b⁷ G₇ D-7 G₇ G+7 CΔ7

I'm dream - ing of a white Christ-mas, just like the ones I used to know,
 I'm dream - ing of a white Christ-mas, with ev - 'ry Christ-mas card I write,

D-7 G_{sus}⁴ C CΔ7 C₇ 1. F FΔ7 F-6 CΔ7 A⁷ D₇

where the tree - tops glis - ten and chil - dren lis - ten to hear sleigh bells in the

D-7 G₇ 2. FΔ7 B_b⁷ CΔ7 C_#⁷ D-7 G₇ C

snow. bright, and may all your Christ - mas - es be white.

RUDOLPH THE RED-NOSED REINDEER

487

Johnny Marks 1949

C C/E E[♭] G/D G⁷

Ru - dolph the red - nosed rein - deer, had a ve - ry shi - ny nose,
 All of the oth - er rain - deer used to laugh and call him names,
 Then how the rein - deer loved him as they shout - ed out with glee,

D-7 G⁷ D-7 G⁷ 1. D-7 G+7 C 2. D-7 G⁷

and if you ev - er saw it, you would ev-en say it glows. join in an - y reindeer
 they nev - er let poor Ru - dolph you'll go down in his - to - ry.
 Ru-dolph the red-nosed rein - deer,

C C⁷ F F[♯]7 C C[♯]7 D-7 G⁷ C C[♯]7

games. Then one fog - gy Christ - mas eve, San - ta came to say,
 ry.

G/D G G[♯]7 A-7 D7 D-7 G⁷ D.C. al 2nd End (Fin.)

Ru - dolph with your nose so bright, won't you guide my sleigh to - night

SANTA CLAUS IS COMING TO TOWN

Coots/Gillespie 1934

C C⁷ F F- C C⁷ F F-

You He's bet - ter watch out, you bet - ter not cry, bet - ter not pout I'm tell - in' you why,
 He's mak-ing a list and check - ing it twice, gon-na find out who's naugh-ty and nice,

C A-7 D-7 G⁷ C 1. G⁷ 2.

San - ta Claus is com - in' to town He's He

G-7 C⁷ F^Δ7 F6 G-7 C⁷ F

sees you when you're sleep - ing. he knows when you're a - wake, he

A-7 D7 G^Δ7 G[♯]7 A-7 D7 D-7 G⁷ D.C. al Fine

knows if you've been bad or good, so be good for good - ness sake. Oh, you

Sleigh Ride (page 2)

G^A7

be the per - - - - - perfect end - ing of a per - - - - - perfect day, we'll be
pass a - round the cof - fee and the pump - - - - - kin pie, it - 'll

G^B A-7 A^B G/B B7 1. E- B/F^C

sing-ing the songs we love to sing with - out a sin-gle stop, at the fi - re-place while we
near- ly be like a pic-ture print by Cur - ri - er and

C[#]-7 F[#]7 B^A7 D7sus⁴ 2. E-7 A7

watch the chest- nuts pop, Pop! Pop! Pop! There's a Ives,

D7sus⁴ D.S. al Fine

these won- der- ful things are the things we re - mem-ber all thru our lives.

SILVER BELLS

Livingston 1950

C C7 F D7 G7

Cit - y side-walks, bu-sy side-walks, dressed in hol - i - day style, in the air there's a
Strings of street lights, ev-en stop lights, blink a bright red and green, as the shop - pers rush

C C C7

feel - ing of Christ - mas. Chi - dren laugh - ing, peo- ple pass - ing, meet - ing
home with their trea - sures. Hear the snow crunch, see the kids bunch, this is

F D7 G7 C G7

smile af - ter smile, and on ev - 'ry street cor - ner you hear.
San - ta's big scene, and a - bove all this bus - tle you hear.

C F G7 D7

Sil - ver bells, sil - ver bells, it's soon Christ - mas
Ring - a - ling, hear them ring will

¹G7 C G7 2. G7 C

time in the cit - y. be Christ - mas day.

490

WINTER WONDERLAND

Bernard/Smith 1934

Sleigh bells ring, are you list' nin'? in the lane, snow is glist' nin', a
 Gone a - way is the blue-bird, here to stay is the new bird, he
 La - ter on we'll con - spi - re, as we sit by the fi - re, to

F-7 B^b7 G-7 C F9 B^b7 1. E^b B^b7sus⁴

beau-ti - ful sight, we're hap - py to-night, walk-in' in a winter wonder - land. Gone a -
 sings a love song as we go a - long,
 face un - a - fraid the plans that we made,

In the meadow we can build a snow-man, then pre-tend that he is par-sion brown,

^{2.} E^b D7 G D7 G G D7 G

B^b F7 B^b C7 F7 F-7 B^b7

he'll say "are you mar-ried," we'll say "no man, but you can do the job when you're in town." Lat-er

LET IT SNOW

Styne/Cahn 1954

F C7 F A-7 A^b7 C7/G C7

Oh, the weath-er out - side is fright-ful, but the fire is so de - light-ful,
 It does - n't show signs of stop-ping, and I brought some corn for pop-ping,
 The fi - re is slow - ly dy - ing, and my dear, we're still good-bye - ing,

G-7 D7 D-7 G7 G-7 C7^b9 1. F

and since we've no place to go, let it snow! let it snow! let it snow!
 the lights are turned way down low,
 but as long as you love me so,

^{2.} F C C[#]7 D-7 G7 C

It When we fin - al - ly kiss good - night, how I hate go - ing out in the storm, but if

C7 B7 B^b7 A7 D7 G7 G-7 C7

D.C. al Fine

you'll real - ly hold me tight, all the way home I'll be warm. The

JINGLE BELL ROCK

Booth/Beal 1957

A

B

C

JINGLE BELLS

J.S. Pierpont

A

CHRISTMAS TIME IS HERE

Vince Guaraldi/Lee Mendelson 1966

F Δ 7/C A $\flat\Delta$ 7/C F Δ 7/C A $\flat\Delta$ 7/C

A F Δ 7 E \flat 7 \sharp 11 F Δ 7 E \flat 7 \sharp 11 B-7 \flat 5 B \flat -7

Christ - mas - time is here, hap - pi - ness and cheer, time for all that
Snow - flakes in the air, car - ols ev - 'ry - where, old - en times and
Christ - mas time is here, fam - 'lies draw - ing near, oh that we could

A-7 A \flat -7 G-7 C7sus⁴ ¹F Δ 9 ²F Δ 9 **B** D $\flat\Delta$ 7 G \flat 7 \sharp 11

chil - dren call their fav - rite time of year. share. Sleigh bells in the air,
an - cient rhymes of love and dreams to always see such spi - rit thru the year.

D $\flat\Delta$ 7 G \flat 7 \sharp 11 F Δ 7 E \flat 7 D9 G-7 G+ C9

beau - ty ev - 'ry - where, yule - tide light, a fi - re - side and joy - ful mem - 'ries there.

F6 A \flat /D \flat F \flat 9 A \flat /B \flat F \flat 9 F^{\sharp}

D.C. al Coda Last X

FROSTY THE SNOWMAN

Nelson/Rollins 1950

C C7 F F \sharp 7 C/G F F \sharp 7

Fros - ty the Snowman, was a jolly, hap - py soul, with a corn - cob pipe and a
Fros - ty the snow - man is a fair - y tale they say, he was made of snow, but the
Fros - ty the snow - man was a - live as he could be, and the chil - dren say he could

C/G ¹G7 C G7 ²D-7 G7 C F F \sharp 7

but - ton nose and two eyes made out of coal. came to life one day. There must have been some
chil - dren know how he laugh and play just same as you and me.

C/G D-7 G7 C G E7 \flat 9 A-7 D7 D-7 G7

mag - ic in that old silk hat they found, for when they placed it on his head he be - gan to dance a - round.

D.C. al 2nd End

C 1. G7 ²G7 C

Thum - pe - ty, thump, thump, thum - pe - ty thump, thump, look at Frosty go, ov - er the hills of snow.

THE GIRL FROM IPANEMA

501

Jobim/De Moreas 1963

FΔ7

Tall and tan and young
When she walks, she's like
Tall and tan and young

G7

and love- ly, the girl
a sam- ba, that swings
and love- ly, the girl

G-7

from I - pa - ne - ma goes walk-ing, and when
so cool and sways so gen-tle, that when
from I - pa - ne - ma goes walk-ing, and when

GΔ7

she pass - es, each one
she pass - es, each one
she pass - es, I smile,

GΔ7

she pass - es goes
she pass - es goes
but she does - n't

B7

1. **FΔ7** 2. **FΔ7**

"ahh" _____ "ahh" _____ **Fine**

GΔ7

Oh, _____ but I watch her so sad - ly _____ How _____ can I tell her I

D7

love her? _____ Yes, _____ I would give my heart glad - ly, _____

A-7

but each day as she walks to the sea, she looks straight a-head not at me.

D.C. al Fine

THE SHADOW OF YOUR SMILE

Johnny Mandel/Webster 1965

A

The sha - dow of your smile when you are gone _____ Will col - or all my A tear-drop kissed your

Our wist - ful lit - tle star when was far too high

B

1. **A-7** **D7** **GΔ7** **CΔ7** **RΔ7b5** **B7**

dreams and light the dawn _____ Look in - to my eyes my love and

E-7 **E-7/D** **CΔ7b5** **FΔ7b9** **FΔ7** **B7**

see _____ all the love- ly things you are to me _____ Our wist- ful lit - tle

C

1 **A-7** **D7** **B-7b5** **E7alt** **A-7** **C-7** **F7** **B-7** **F7**

lips and so did I. Now when I re - mem-ber spring, all the joy that love can bring -

E7sus⁴ **E7b9** **A7** **Eb7** **D7sus⁴** **D7b9** **G6**

I will be re - mem - ber - ing _____ the sha - dow of you smile.

502

WAVE

Jobim 1967

A

So close your eyes, for that's a lovely way to be,
You can't deny, don't try to fight the rising sea,
By now we know, the wave is on its way to be,

a - ware of things don't fight the moon,
just catch the wave,
your heart a lone was meant to see,
the stars a bove, and don't fight me,
don't be a afraid of lov - ing me,

li-ness goes when-ev-er two can dream a dream to - geth-er.
When I saw you first, the time was half past three,
when your eyes met nine it was e - ter - ni - ty.

You can't de -

When I saw you first, the time was half past three,
when your eyes met nine it was e - ter - ni - ty.

By now we

WATCH WHAT HAPPENS

Legrand/Gimbel 1964

A

Let some - one start be - liev - ing in you, let him hold out his hand,
One some - one who can look in your eyes, and see in - to your heart,
Let some - one with a deep love to give, give that deep love to you,

let him touch you and see what hap - pens. hap - pens. Cold, no I can't believe your
let him find you and watch what hap - pens. hap - pens. Cold, no I can't believe your
and what mag - ic you'll

heart is cold May - be just a - fraid, to be bro - ken a - gain D.S. al Coda

see, let some - one give his heart, some - one who cares like me D.S. al Coda

MEDITATION

Jobim/Mendonca 1962

A

C6 F#7^{b5} B7^{b9} C6 D-7

In my lone-li-ness, when you're gone and I'm all by my-self
 Though you're far a-way, I have on-ly to close my eyes
 I will wait for you 'til the sun falls from out of the sky,

E^b7 C/E E-7 A7 D-7 F-7 B^b7 G^b

and I need your ca-reß, I just think of you and the
 and you are back to stay, I just close my eyes, and the
 for what else can I do? I will wait for you me-di-

E-7 A7^{b9} D-7 G7

though of you hold-ing me near makes my lone-li-ness soon dis-ap-pear.
 sad-ness that miss-ing you brings, soon is gone and this heart of mine sings

B

FΔ7 B^b7 E-7 E^b7 D-7 G7

Yes, I love you so and that for me is all I need to know. *D.C. al Coda*

B^b7 A7^{b9} A^b7 G7^{b9} C6

ta-ing how sweet life will be when you come back to me.

QUIET NIGHTS (CORCOVADO)

Jobim 1963

D9/A A^b G-7

Qui-et nights of qui-et stars, qui-et chords from my gui-tar, floating on the si-until the fin-al flick-

This is where I want to be, here with you so close to me, un

G^b7¹¹ FΔ7 2 F-7 B^b9 E-7

lence that sur-rounds us. Qui-et thoughts and qui-et dreams, qui-et walks by qui-

er of life's em-ber. 2 F-7 B^b9 E-7

et streams, and a win-dow look-ing on the moun-tains and the sea, how love-ly.

A+7 D9 D-7 A^b

I who was lost and lone-ly, be-liev-ing life was on-ly a bit-ter tra-gic

G7^{b9} E-7 A+7 D-7 G9 G7^{b9} C B^b C

joke, have found with you the mean-ing of ex-is-tence, oh my love.

504

ONCE I LOVED

Jobim/Gilbert 1965

Musical score for "Once I Loved" featuring three staves of music with lyrics. The chords are indicated above the notes.

Chords:

- Staff 1: G-7, C+7, FΔ7, F#o7, G-7, G#o7
- Staff 2: A-7, A-7/G, F-7, Bb+7, EbΔ7, E-7b5
- Staff 3: A7b9, 1. DΔ7, D7b9, DΔ7, G7
- Staff 4: CΔ7, F7, BbΔ7, Bb7, Bb-6
- Staff 5: A-6, Ab7#11, G7, G-7, A7b9, D-6

Lyrics:

Once I loved, and I gave so much love to this love, it was the
Then one day, from my in - fi - nite sad-ness you came and brought me
world to me. Once I cried, at the though I was fool-ish and
love a-gain. Now I know, that no mat - ter what ev - er be -
proud and let you say good - bye. let you go. I will hold you close,
falls, I'll nev - er

make you stay, be-cause love is the sad - dest thing when it

goes a-way, be-cause love is the sad - dest thing when it goes a-way.

GENTLE RAIN

Luis Bonfa 1967

Musical score for "Gentle Rain" featuring five staves of music with lyrics. The chords are indicated above the notes.

Chords:

- Staff 1: A-6, B-7b5, E7, A-7, D7, G-7, C7
- Staff 2: F6, F#-7b5, B7b9, E-7b5, A7b9
- Staff 3: D-7b5, B-7b5, E7, 1. A-6, Bb7, 2. A-7, D7, G-7, C7
- Staff 4: F6, C7, F6, E-7
- Staff 5: F6, C7, F6, E-7, A-, E7

Lyrics:

We both are lost and a - lone in the world, walk with me in the gen - tle
I fell your tears as they fall on my cheek, they are warm like the gen - tle
rain. rain. Don't be a - fraid, I've a hand for your hand, and I
Come lit - tle one, you've got me in the world, and our
will be your love for a - while. sad, like the gen - tle
love will be sweet, will be

rain, like the gen - tle rain, like the gen - tle rain,

ONE NOTE SAMBA

Jobim/Mendonca 1961

A

D-7 D \flat 7 C-7 B7 \sharp II

This is just a lit - tie sam - ba, built up - on a sin - gle note. Oth - er
So I come back to my first note, as I must come back to you. I will

D-7 D \flat 7 C-7 B7 \sharp II

notes are bound to fol - low but the root is still that note. Now this
pour in - to that one note all the love I feel for you. A - ny

F-7 B \flat 7 E \flat A7 A \flat 7

new one is the con - se - quence of the one we've just been through, as I'm
one who wants the whole show Re, Mi, Fa, Sol, La, Ti, Do

D-7 D \flat 7 C-7 B7 \sharp II B \flat 6

bound to be the un - a - void - a - ble con - se - quence of you.

B

E \flat 7 A \flat 7 D \flat A7

There's so ma - ny peo - ple who can talk and talk and talk and just say no - thing or near - ly no - thing.

D \flat -7 G \flat 7 B Δ 7 C-7 \flat 5 B7 \sharp II

I have used up all the scales I know and at the end I've come to no - thing or near - ly no - thing, so I

A \flat 7 D \flat 6 C7 B Δ 7 B \flat 6

He will find him - self with no show, bet - ter play the note you know.

LITTLE BOAT (O BARQUINHO)

Menescal/Kaye 1962

C Δ 7 F \sharp -7 \flat 5 B7 B \flat A7

E-7 A7 A \flat A7 D-7

G7 E-7 A7 \flat 9 D-7 G7 \flat 9

HOW INSENSITIVE

Jobim 1963

D- D \flat 7 C-6

How in - sen - sa - tive
Now she's gone a - way I must have seemed, when she told me that she loved
and I'm a - lone with the mem'ry of her last

B-7 \sharp 5 B \flat A7 E \flat A7 E-7 \sharp 5

me. How un-moved and cold I must have seemed when she
look. Vague and drawn and sad, I see it still, all her

A7 \flat 9 D- D \flat 7 \sharp 11 C-7 F7 B-7 \sharp 5

told me so sin - cere - ly Why she must have asked,
heart-break in that last look. How she must have asked,

B \flat A7 E-7 \sharp 5 A7 \flat 9 D-7 G+7 C-9

did I just turn and stare in i - cy si - lence? What
could I just turn and stare in i - cy si - lence. What

F7 B-7 E7 \flat 9 E-7 \sharp 5 A7 D-

was I to say, what can you say, when this love af-fair is ov - er?
was I to do, what can one do, when a love af-fair is ov - er?

PRETTY WORLD (SA MARINA)

A

B

C

D

SO NICE (SUMMER SAMBA)

507

Valle/Gimbel 1965

F B-7
Some-one to hold me tight, that would be ve - ry nice, some-one to love me right,
Some-one to cling to me, stay with me right or wrong, some-one to sing to me

E7 BbΔ7 Bb6
that would be ve - ry nice. Some-one to un - der- stand each lit - tle dream of me,
some lit - tle sam - ba song. Some-one to take my heart then give her heart to me,

Bb-7 E7 A-7 D7!9 1. G-7
some-one to take me hand, to be a team with me. So nice, life would be so nice,
some-one who's read - y to give love a start with me. Oh yes, that would be so

E-7!5 A7!9 D-7 G13 G-7 DΔ7 C9
if one day I'd find some-one who would take my hand and samba thru life with me.

2 G-7 C7!9 F Bb9 F6
nice, should it be you and me, I could see it would be nice.

O GRANDE AMOR

Jobim 1958

A- AΔ7 G-7 C7 B-7!5 E7
A- A7 D-7 G7 C F

Bb B-7!5 E7 2. E-7!5 A7!9
D-7 DΔ7 C/E F Bb B-7!5 E7 A- E7

B_b B_b^{A7} G_b^{A7} B⁷ B_b B_b^{A7}

Sad is to live in sol - i-tude, far from your tran-quil at - ti-tude,

D-7 G⁷_b⁹ C-7 C-7/B_b A-7 D⁷ G-7 G-7/F

sad is to know that no one ev - er can live on a dream

E-7^b₅ A^b₉ D^{A7} B-7 E-7 A⁷ D-7 G⁷ C-7 F⁷

that nev - er can be, will nev-er be, dream - er a-wake wake up and see

B_b B_b^{A7} B_b-7 E^b₇ B_b B_b^{A7}

Your beau-ty is an ae - ro-plane, so high my heart can't bear the strain,

F-7 B_b⁷ E^b_{A7} A^b₇ D-7 G-7

a heart that stops when you pass by, on - ly to cause me pain,

C⁷ C-7 // F⁷ B_b-7 E^b₇ // // //

sad is to live in sol - i-tude.

BLACK ORPHEUS (A DAY IN THE LIFE)

Luis Bonfa 1959

A- B-7^b₅ E^b₇⁹ A- B-7^b₅ E^b₇⁹ A- D-7 G⁷ C^{A7} C^{#7} A^b₇⁹

A day in the life of a fool, a sad and a long lone-ly day I walk the

D-7 G⁷ C^{A7} F^{A7} B-7^b₅ E^b₉ A- B-7^b₅ E^b₇

a ve-nue, and hope I run in-to the wel-come sight of you com-ing my way I

A- B-7^b₅ E^b₉ A- B-7^b₅ E^b₇⁹ E-7^b₅ A^b₇⁹ D-7

stop just a - cross from your door, but you're never there a-ny - more So

D-7 D-7/C B-7^b₅ E^b₇⁹ A- A-7/G F^{A7} B-7^b₅ E^b₉ A- 1^b₇⁵ E^b₇⁹

back to my room, and there in the gloom I cry, tears of good - bye.

Last X A- D-7 A-7 D-7 A-7 D-7 E-7 A-

'till you come back to me, that's the way it will be, ev 'ry - day in the life of a fool

DESAFINADO

Jobim 1959

A FΔ7 G7^{II} G-7
 Love is like a nev - er end - ing mel - o - dy. Po - ets have com -
 Once your kiss - es raised me to a fev - er pitch, now the or - che -
 Tune your heart to mine the way it used to be. Join with me in

C7 A-7^{b5} D7^{b9} 1. G-7 A7^{b9}
 pared it to a sym - pho - ny. A sym - pho - ny con -duc - ted by the
 stra - tion does - n't seem so rich.
 har - mo - ny and

D7 D7^{b9} G7^{b9} G^bΔ7
 light-ing of the moon, but our song of love is slight-ly out of tune.

2. G-7 B^b-6 A-7 B-7^{b5} E7 AΔ7 B^b7
 Late-ly you have changed the tune we used to sing, like the bos-sa no - va love should

B-7 E7 **B** AΔ7 B^b7 B-7 E7
 swing. We used to har - mon - ize, two souls in per - fect tune,

AΔ7 F[#]-7 B-7 E7 CΔ7 C[#]7
 now the song is diff-erent and the words don't ev-en rhyme, 'cause you for-got the me-lo-dy our

D-7 G7 G-7 A-7^{b5} D7^{b9} G-7 C7^{II} D.C. al Coda
 hearts would al-ways croon, and so what good's a heart that slight-ly out of tune?

A-7^{b5} D7^{b9} G-7 B^b-6 A-7
 sing a song of lov - ing. We're bound to get in tune a - gain, be - fore too

A^b7 G7 B^b7
 long There'll be no De - sa - fi - na - do when your heart be - longs to me com -plete - ly,

E^b7 G7 C7 F6
 then you won't be slight - ly out of tune, you'll sing a - long with me

A

CΔ7 G7sus⁴ CΔ7 D/C

Like a lover the morning sun, slow - ly ris - es and kiss - es you a - wake.
 Like a lover the riv - er wind, sighs and rip - ples its fin - gers through your hair.
 Like a lover the vel - vet moon shares your pil - low and watch - es while you sleep.

Your smile is soft and drow - sy as you let it play up - on your face,
 Up - on your cheek it lin - gers, nev - er hav - ing known a sweet - er place,
 Its light light ar - rives on tip - toe, gent - ly tak - ing you in its em - brace,

Oh, how I dream I might be like the morn - ing sun to you.
 Oh, how I dream I might be like the riv - er wind to you.
 Oh, how I dream I might be like the vel - vet moon to you.

How I en - vy a cup that knows your lips,

let it be me, my love, and a tab - le that feels your fin - ger - tips,
 let it be me, let me be your love, bring an end to the
 let it be me, let me be your love, bring an end to the
 end - less days and nights with - out you.

THE LOOK OF LOVE

Bacharach/David 1965

The musical score for "The Look of Love" consists of three staves of music with lyrics. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes chords A^{7sus4}, A⁷, D-, D⁷, B^{b7}, B^b, and F^{d7}. The second staff continues with F⁷, B^{b7}, B^{b6}, A^{7sus4}, D⁷, G⁷, and F⁶. The third staff concludes with G⁷, F⁶, and G⁷. The lyrics describe the singer's desire for love and commitment.

The look of love is in your eyes, a look
The look of love, it's on your face, a look
your smile can't dis-guise.
that time can't e-rase.

The look of love, it's saying so much more than words can ev-er say,
Be mine to - night, let this be the start of so ma-ny nights like this,

and what my heart has heard, well it takes my breath a-way. I can hard-ly wait to hold you,
let's take a lov - er's vow and seal it with a kiss.

feel my arms a-round you, how long I have wait-ed, wait-ed just to love you, now that I have found you.

You've got the please don't ev-er go, I love you so, don't ev-er go.

DON'T MISUNDERSTAND

Gordon Parks 1955

The musical score for "Don't Misunderstand" consists of two staves of music with lyrics. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes chords A, F^{d7}, B-7^{b5}, E7^{b9}, E^{b7}, A-7^{b5}, D7^{b9}, and G⁷. The second staff continues with 1-G⁷, C⁷, F^{d7}, C⁹, 2 G⁷, C⁷, F^{d7}, and D7^{b9}. The lyrics express the singer's desire for a relationship based on mutual understanding and time spent together.

A

Don't mis-un-der- stand, we are on - ly stran - gers, on our way to some-one else, to
Don't mis-take my smile, it just means I'm lone - ly, love me till this day is past and
Don't mis-un-der- stand, you are no con-cern of mine, but in case you're free some-time and you

some-place we for - got, Don't mis-tak^e my then for- get we met. We're just pass-ing

need some time with

B

G-, E-7^{b5}, A7^{b9}, D-, D-7/C, B-7^{b5}, B^{b7}^{#11}, F/A, A^{b7}^{#11}

time, in some sec-ret place, yielding to a song one day to love the pain a-

G⁷, C7 alt, D.C. al Coda A-7^{b5}, D7^{b9}, G⁷, C⁹, C7^{b9}, F/B^b-6 F^{d7}

way. Don't mis-un-der me some-time to hold my hand then I will un - der- stand.

512**CALL ME**

Tony Hatch 1965

A B_bΔ7 B_b-7

If you're feel - ing sad and lone - ly, there's a ser - vice I can ren - der.
When it seems your friends de - sert you, there's some - bo - dy think - ing of you.
If you call I'll be right with you, you and I should be to - geth - er.

A_bΔ7 A_b-7 G_bΔ7

Tell the one who loves you on - ly, I can be so warm and ten - der. Call me,
I'm the one who'll nev - er hurt you, may-be that's be-cause I love you.
Take this love I long to give you, I'll be at your side for - ev - er.

E_b-7 G_bΔ7 E_b-7 G_bΔ7 E_b-7

don't be a-fraid you can call me, may-be it's late but just call me, tell me and I'll be a-

B_b 1. F+7 2. F+7 **B** C-7 F7 C-7 F7 B_b
Fine

Now don't for - get me, 'cause if you let me, I will al-ways stay with

C-7 F7 C-7 F7 B_b6 C-7 F7 *D.C. al Fine*

you. You got-ta trust me, that's how it must be, there's so much that I can do.

YELLOW DAYS

Carillo/Bernstein 1965

G-7 C7 F6

I re - mem - ber when the sun - light had a spe - cial kind of bright - ness, and the
She would hold me, and a smile would spread a - round us so com - plete - ly, and the
Life is emp - ty, and the sun - light seems so harsh in - stead of ten - der, and the

A-7_b5 D7_b9 G9 1. C9 F6 A-7_b5 D7_b9

laugh - ter has a lov - er's kind of light - ness, yel - low days, yel - low days. She would

soft - ness of a kiss would lin - ger sweet - ly, yel - low
laugh - ter's just an ec - ho I re - mem - ber from yel - low

2 C7 F6 C-7 F7

days, yel - low days. *Fine* But then came thun - der and I heard her say good - bye thru tears of

B_b B_b-7 E_b7 A_b D-7_b5 G7_b9 C7 *D.C. al 2nd End(Fine)*

won - der, now I'm all a - lone and my heart wants to know, yel - low days, where'd you go. Life is

DINDI

513

Jobim/Gilbert 1965

Sky, so vast is the sky, with far a-way clouds just wan - der - ing by,
 where do they gio? Oh, I don't know, don't know;
 Wind that speaks to the leaves, tell - ing stor - ies that no - one be - lieves,
 stor - ies of love. be - long to you and me.

A

Oh, Din - di, if I on - ly had words I would say all the beau - ti - ful
 Oh, Din - di, like the song of the wind in the trees, that's how my heart is
 know Din - di, I'd be run - ning and search - ing for you like a ri - ver that

things that I see, when you're with me, Oh my Din - di. *Fine*
 sing - ing Din - di, hap - py Din - di, when you're with me.
 can't find the sea, that would be me, with-out you, my Din - di.

B

I love you more each day, yes I do, yes I do;
 I'd let you go a - way if you take me with you. Don't you

D.S. al Fine

514

CHEGA DE SAUDADE (NO MORE BLUES)

Jobim/Hendricks/Cavanaugh 1962

A D- D-7/C E7/B E7^{b9} E-7^{b5} A7^{b9} 1. D-

No more blues, I'm goin' back home, no more blues, I'll pro-mise no more blues.
 No more tears and no more sighs, and no more fears, I'll
 E-7^{b5} A7^{b9} D- D-7/C B-7^{b5} E7 A- Bb7

roam. Home is where the heart is, the funny part is, my heart's been
 E-7^{b5} A7^{b9} 2. D- D7^{b9} G- G7/F A7^{b9} E

right here all a-long, say no more good-byes, if trav-el beck - ons me, I
 D- D-7/C B-7^{b5} E-7^{b5} A7^{b9} D- A7

I swear I'm gon-na re-fuse, I'm gon-na set - tle down and there'll be no more blues.

B D^{Δ7} B7/D[#] E7 A7sus⁴ A7

Ev - 'ry day while I am far a-way, my thoughts turn home-ward, for-ev-er home-
 D^{Δ7} D^{Δ7} F#-7 F07 E-7

ward. I trav-elled 'round the world in search of hap - pi - ness, but all my
 E7 A7sus⁴ D^{Δ7} D^{Δ7/C#} B-7

hap - pi - ness I found was in my home town. No more blues, I'm
 E7 F#7 B-7 Bb-7 A-7 D7^{b9}

goin' back home, no, no more dues, I'm thru with all my wan - drin', now I'll set -
 GΔ7 G-7 F#-7 B7 E7 A7sus⁴

tle down and live my life and build a home and find a wife. When we set -tle down there'll be no more blues,

F#-7 B7 E7 E-7 A7 D E-7b5 A7b9

noth - ing but hap - pi - ness, when we set -tle down there'll be no more blues.

516

GOIN' OUT OF MY HEAD

Randazzo 1964

A

C-7 CΔ7 C-7

Well I think I'm go-in' out of my head, yes I think I'm go-in' out of my head
And I think I'm go-in' out of my head, 'cause I can't ex-plain the tears that I shed

CΔ7 F6 F-7 B♭7 E♭Δ7

o - ver you, o - ver you, I want you to each

G-7 E♭Δ7 G-7 A♭Δ7 B♭7

want me, I need you so bad - ly, I can't think of an - y - thing but
morn - ing, but you just walk past me, you don't ev - en know that I e -

1. CΔ7 2. CΔ7 D- G7

you And I xist. Go - in' out of my

B CΔ7 D-7/G CΔ7 D-7/G

head o - ver you, out of my head, o - ver you, out of my

C F C F C F C F C

head day and night, night and day and night, wrong or right, I must think of a

D/F♯ F-6 C/E E♭Δ7

way in - to your heart, there's no rea - son

G/D A-7/B D7/B G G7sus4 G7

why my be - ing shy should keep us a - part and I

Vamp Out at End

C-7 CΔ7 C-7 CΔ7

think I'm go-in' out of my head yes I think I'm go-in' out of my head

RECADO BOSSA NOVA

517

Djalma Ferreira 1959

Musical score for Recado Bossa Nova, featuring six staves of music with chords and labels A and B.

Chords:

- Stave 1: D-, A7, D7
- Stave 2: G-, G-, E-7^{b5}, A7^{b9}
- Stave 3: D-, 1. D-7, E7, A7
- Stave 4: 2. D-, C-7, A7, D-, ① B, D7
- Stave 5: G-, E7
- Stave 6: A-, A7, D- (D.C. al 2nd End al Coda), A7, D-

Labels:

- A: Located above the first staff.
- B: Located above the fourth staff.
- 1. and 2.: Used as labels for chord progressions.
- ①: Used as a label for a specific measure.
- D.C. al 2nd End al Coda: Used as a performance instruction.

LOOK TO THE SKY

Jobim 1967

Musical score for Look to the Sky, featuring eight staves of music with various chords and performance markings.

Chords:

- Stave 1: E♭Δ7, E♭-7, A♭7, E♭Δ7
- Stave 2: G-7, C7^{b9}, F-9
- Stave 3: A♭7, D♭9, 2. G-7, G♭Δ7, F-7
- Stave 4: B♭+7, 2. G♭Δ7, EΔ7, E♭Δ7
- Stave 5: G-7, C7^{b9}, F-7, EΔ7, E♭Δ7
- Stave 6: G♭Δ7, EΔ7, E♭Δ9

Performance Markings:

- 3: Used as a measure length indicator.
- ②: Used as a measure length indicator.
- Last X only: Used as a performance instruction.

518

SO MANY STARS

Sergio Mendez / Bergman 1967

A

F/G G⁷^{b9} G-7 C⁷^{b9}

The dawn is filled with dreams, so many dreams, which one is mine? One must be mine?
wind is filled with songs, so many songs, which one is mine?

F^{Δ7} B^{Δ13} E- C/E E-6 E-7 E-(^Δ7) E-7

right for me Which dream of all the dreams, when there's a dream for ev - 'ry star?
song song

A⁷^{#9} D-7 G⁷^{b9} C⁶ 1. A^{7sus4} A⁷^{#9} 2. C6 F^{Δ7}

B

and there are oh so many stars, so many stars The A-

F^{#9} F⁷^{#11} E-9 A⁷^{b9} D-9

lone the count-less days, the end-less nights that I have searched, so many eyes, so many
G⁷^{b9} E13 E+7 A^{7sus4} A⁷^{b9} F/G G⁷^{b9}

hearts, so many smiles Which one to choose? Which way to go? How can I
E-9 A D-9 G⁷^{b9} C⁶

tell? How can I know? Out of oh, so many stars, so many stars

A MAN AND A WOMAN

Lai/Keller 1966

A

C^{Δ7} B7

B^{Δ7} E-7 A7 D^{Δ7} \oplus

B

C-7 F⁷^{b9} B^{Δ7} C-7 F⁷^{b9} B^{Δ7}

E-7 A7 D^{Δ7} D-7 G7 C^{Δ7} D.C. al Coda Last

D^{Δ7} E-7 D^{Δ7} D^{Δ7} C^{Δ7} D^{Δ7} \oplus D^{Δ7}

ESTATÉ

Bruno Martino/Brighetti 1986

519

A

Estaté, you bathe me in the glow of your car - es. You turn my tim-id's no's to eag-er
Estaté, Oh how your gold-en sun-light bends the willow, your blos-som send their perfume to my
Estaté, And when you sleep be-neath a snow-y cover, I'll keep you in my heart just like a

yes 's pil-low lov-er. You sweep a-way my sor-row with your who could know you half as well as wait un-til you come a-gain to sighs. I. me.

near me, in ev-'ry song the morn-ing breeze com-pos-es. If all the ten-der won-ders of the Ros-es each time the set-ting sun smiles on the sea.

D.C. al Fine

ONLY TRUST YOUR HEART

Benny Carter/Sammy Cahn 1964

Nev-er trust the stars when you're a-bout to fall in love, look for hid-den
Nev-er trust the moon when you're a-bout to taste her kiss, she knowa all the
Nev-er trust your dream when you're a-bout to fall in love, for your dream will

signs be-fore you start to sigh_____. Just wait_____. for a

lines, and she knows how to lie_____. quick-ly fall a-

night_____. when the skies are all bare, then if you still care

D.C. al Coda

part_____. So if you're smart,_____. really smart_____. on-ly trust_____. your heart_____. part_____. So if you're smart,_____. really smart_____. on-ly trust_____. your heart_____.

NEVER LET ME GO

Livingston/Evans 1956

B_b-7 E_b7⁹ A_b-7 D_b7⁹₃

Nev-er let me go, love me much too much, if you let me go,
world was over-turned at the ve-ry start, all my bridg-es burned life would lose its touch,
by my flam-ing heart,

G_bΔ7 1. F7 EΔ7 E_b7 E_b-7

what would I be with-out you, there's no place for me with-out you. Nev-er let me go,
you'd nev-er leave me,

A_b7⁹ D_b-6 G_b7⁹ BΔ7

I'd be so lost if you went a-way, there's be a thou-sand hours in the day

F-7¹⁵ B_b7⁹₁₃ E_b F-7 G-7 C7⁹ F7⁹ 2. F7

with-out you I know. Be-cause of one ca-ress my would you?

B_b-7 E_b7 E_b-7 A_b7⁹ D_b6

You could-n't hurt me, could you? Nev-er let me go, nev-er let me go.

IF YOU NEVER COME TO ME

Jobim/Gilbert 1966

E_bΔ7 DΔ7 D_bΔ7 C7⁹₁₃₃

There's no use of a moon-light glow,
It may be you will nev-er come,

F-9 A_b-7 D_b9

or the peaks where the win-ter snows, what's
if you nev-er come to me, what's the

G⁷₃ G+⁷₃ C⁹ C7⁹ F7⁹ B_b7⁹₃

the use of waves that will break in the cool of the eve-ning? What is the
use of my won-der-ful dreams and why would they need me, where would they

E_b13 A_b7sus⁴ E_bΔ7 E7⁹11

eve-ning? with-out you it's noth-ing.
lead me? with-out you, to no-where.

WHERE DO YOU START

521

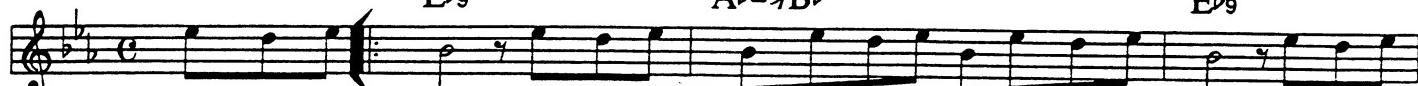
Johnny Mandel/Alan Bergman 1988

A

E^b9⁶

A^bA⁹B^b

E^b9⁶



Where do you start? How do you sep - a - rate the pre-sent from the past? How do you
Which books are yours? Which tapes and dreams be-long to you and which are mine? our lives are
Where do you start? Do you al - low your-self a lit- tle time to cry or do you

B^b-7

E^b+7

A^bA⁷ A^b6

A^b-7 A^b-6



deal with all the things you thought would last, that did - n't last? with bits of
tan - gled like the bran - ches of a vine, that in - ter - twine. So ma - ny
close your eyes and kiss it all good - bye? I guess you try. And though I

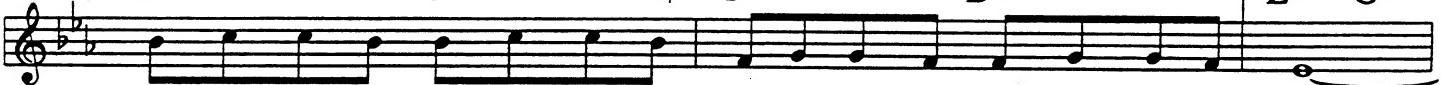
G-7

C9

F9

B^b7¹⁹

¹E^b6 G^b9



mem - ries scat - tered here and there. I look a-round and don't know where to start.
ha - bits that we'll have to break and yes - ter - days we'll have to take a - - -
don't know where and don't know when, I'll

B^A7 B^b7sus⁴

²E^b9⁶

B

A^b-7

D^b7sus⁴

G^bA⁷ E^b-7



Which books are part. One day there'll be a song or some-thing in the air a-gain to

C-7

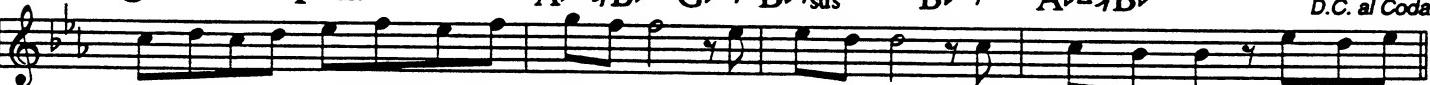
F7alt

A^bA⁹B^b

B^bo7

A^bA⁹B^b

D.C. al Coda



catch me by surprise and you'll be there a-gain. A mo-ment in what might have been. Where do you

F-7

B^b13

G-9

C13

G-9

C13



find my-self in love a-gain, I pro-mise there will al-ways be a lit-tle place no one will see, a

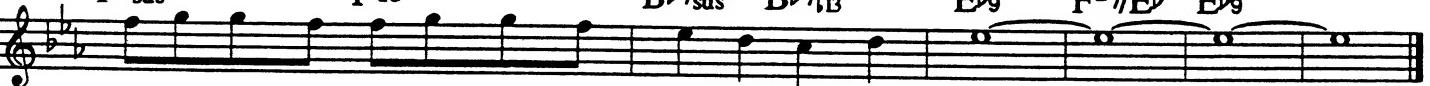
F7sus⁴

F13

B^b7sus⁴ B^b7¹⁹₁₃

E^b6

F-7/E^b E^b9



tin - y part, deep in my heart, that stays in love with you.

522

SABOR A MI

Composer

A

F-7 B♭7 E♭Δ7
E♭7 F-7 B♭7

B

1. E♭Δ7 2. E♭6
B♭7 E♭7 B♭7 E♭7 A♭Δ7 G7 A♭Δ7
C- C-(Δ7) C-7 F7 F-7 B♭7 E♭7-
A♭Δ7 D♭9 E♭Δ7 F-7 G-7 G♭7
F-7 B♭7 E♭6

LUJON

Henry Mancini 1960

Bass Line

D-7

A D-9 G-9
D-9

B G-9 B♭-7 A♭Δ7

Fine

A♭7 G♭Δ7 FΔ7 E-7 A7 D.S. al Fine

536

QUANDO, QUANDO, QUANDO

Renis/Boone 1962

B♭ B♭7 A C-7 F7 × × × B♭ B♭6

Tell me when will you be mine,
When will you say yes to me,
I can't wait a moment more,

We can share a love di-vine,
You mean hap-pi-ness for me,
Say it's me that you a-dore,

please don't make me wait a-gain
oh my love please tell me when
and then dar-ling tell me more.

1. B♭7 2. B♭ B F-7 B♭7 ×

Fine When will you say yes to Ev'-ry mo-ments a day,

× × Eb G-7 C7

ev'-ry day seems a lifetime, let me show you the way

× × C-7 F7 × F7 B♭ B♭7 D.S. al

— to a joy be-yond com-pare. I can't wait a mo-ment

SAMBA D'ORPHEU

Luiz Bonfá 1959

A CΔ7

C♯Δ7 D-7

G7 1. CΔ7 C6 2. C6

B G-7 C7 FΔ7

F-7 B♭7 D-7 G7 D.C. al 2nd ending (Fine)

JAZZ SAMBA (So Danco Samba)

537

Jobim/Gimbal 1963

E♭ **B♭+7** **E♭** **B♭+7**

A **E♭6** **A♭7** **G-7** **C-7** **F9** **C-7** **F7**

dan-ca sam - ba, so dan-ca sam - ba, vai, vai, vai, vai! So

F-7 **B♭9** **E♭6** **∅** **1. B♭9** **2. E♭+7**

B **dan-ca sam - ba, so dan-ca sam - ba, vai!** So

B♭-7 **E♭9** **A♭Δ7** **A♭6**

Bos- sa No - va came and took the town.

C-7 **F9** **F-7** **B♭9** *D.C. al Fine*

Jet from Ri - o to New York and straight to Carnegie Hall. So

∅ **E♭6** **F9** **F-7** **B♭9** **E♭6**

so dan-ca sam - ba, so dan-ca sam - ba, vai,vai, vai, vai, vai, vai!

I GO TO RIO

A **C-7** **F7** **C-7** **∅ F7** **B♭Δ7** **B♭6**

1. D-7 **G7♭9** **2. B♭Δ7** **B♭6**

B **B♭7sus4** **B7**

1. E♭Δ7 **E♭7** **A7** **2. G7sus4** **G7** **G7**

∅ F7 **A-7sus4** **D7sus4** **G-7** **C7sus4** **C7** **C7sus4**

C7 **F7sus4** **F7** **F7sus4** **F7** *D.C. Last X go to C-7* **B♭9**

Take Coda on 2nd X

D.C. al Coda 2nd:

TICO TICO

Abreu/Drake 1943

A

Oh, to-co - to-co-tic, oh, ti-co - ti-co-tock, this ti - co - ti-co, he's the cuckoo in my clock, and when he
I've got a heavy date a tet-a - tet at eight, so speakoh ti-co, tell me is it get-ting late? If I'm on

D- A-/E A- 1. B7/F# B7 E7

says "cuck-oo" he means it's time to woo, it's ti - co - time for all the lov-ers in the block. I've got a
time, "cockoo", but if I'm late "woowoo" The one my

2. E7 A- B C G7

heart has gone to may not want to wait. For just a bird-ie, and a bird-ie that goes no-where, he knows of

C A+ D-7 G7

ev'-ry lov-er's lane and how to go there. For in af - fairs of the heart, my ti-co's ter-ri-bly smart, he tells me

C G7 C G7

"gent-ly, sen-ti-men-tly at the start." Oh Oh I hear my lit-tle ti-co ti - co call-ing, be-cause the

C C/E F F# C/G

tikme is right and shades of night are fall-ing. I love that not so cuck-oo cock-oo in the clock, ti-co-

D-7 G7 1. C 2. C

ti - co - ti - co - ti - co - tock!

C

A# B-7 E7 B-7 E7

B-7 E7 B-7 E7 A

F#7 B-7 D E♭ A/E F#7 B-7 E7 A D.C. al Fine

MAS QUE NADA

539

Jorge Ben/Deane 1963

A-7 E^{7sus4} ✕ D-7 G^{7sus4} A-7 B-/A ✕ 1. ✕ (Last ✕ only)

Oooo, when your eyes meet mine, Pow! Pow! Pow!

2. A-7 B-7b5 E^{7b9} A- B-7b5 E^{7b9} A-

Ow! It's a feel ing that be-gins to grow and grow and grow in-side me, til I

B-7b5 E^{7b9} A- E7 A- (break)

feel like I'm gon-na ex-plore. Oh, this is what you do to me. Are your lips

D-7 G7 C⁷ C6 D-7 B-7b5

say-ing things that you feel in your heart? If your heart is beating mad-ly then

E^{7b9} A- B-7b5 E^{7b9} A- B-7b5 E^{7b9}

let the mus-ic start. Hold me, hold me, It's hea-ven ooo it's hea-ven when you

A- B-7b5 E^{7b9} A- E7 A- D.C. al 1st ending figure

hold me, I want you night and day, ooo I want you here to stay.

BIM BAM BUM

Morales 1941

B^b F7 C-7 F7

B^b F7 B^b E-7 F-7 B^b7

E^b G-7 C^{7b9} F G-7 C^{7b9} F

F7 D.C. al Coda

540

MENINA FLOR.

Louis Bonfa, Maria Toledo

A

B

THEIR'S TEARS

Claire Fischer

BESAME MUCHO

Velazquez/Skylar 1941

A

D- G-6/A D- G- G-(Δ7) G-7 F# 3 3

Be - sa - me, _____ be - sa - me much - o, _____ each time I cling to your
Dear-est one, _____ if you should leave me, _____ each lit - tle dream would take

G-/F 3 A7/E 3 D- A-/C BbΔ7 A7 D7 G-

kiss I hear mus - ic di - vine. _____ Be - sa - me much - o, _____
wing and my life would be through, _____ be - sa - me much - o, _____

E-7b5 A7b9 D- 3 D-7/C 3 Bb7 3 A7 3 D- G-/D D-

hold me my dar - ling and say that you'll al - ways be mine. _____
love me for - ev - er and make all my dreams come true. _____ *Fine*

B

G- 3 D- 3 E-7b5 A7b9 D-

This joy is some-thing new, my arms en - fold - ing you, nev - er knew this thrill be - fore,

G- 3 D- 3 B-7b5 3 Bb7 3 A7 D.C. al Fine

who ev - er thought I'd be hold - ing you close to me, whis - p'ring "It's you I a - dore."

SPANISH EYES

Kaempfert/Singleton 1965

G D7

Blue span - ish eyes, _____ tear - drops are fall - ing from your span - ish eyes. _____
pret - ti - est eyes in all of Mex - i - co. _____

D7 G

Please, _____ please don't cry, _____ this is just a - di - os and not good - bye. _____
True, _____ span - ish eyes, _____ please smile for me once more be - fore I go. _____

G G7 C

Soon I'll re - turn, _____ bring - ing you all the love your heart can hold. _____

C- G D7 G

Please say si, si, _____ say you and your span - ish eyes will wait for me. _____

BEGIN THE BEGUINE

Cole Porter 1935

C C6 CΔ7 C6 C C^Δ D-7 G7
 When they be-gin____ the Be-guine,____ it brings back the sound of mus-i-c so ten-der,____ it
 with you once more un-der the stars,____ and down by the shore an or-che-stra's play-ing,____ and
 D-7 G7sus⁴ 1. G7 C
 brings back a night of trop-i-cal splen-der,____ it brings back a mem-o-ry ev-er gree.____ I'm
 ev-en the palms seem to be sway-ing____ when they be-gin
 2. G7 C C- F7 B^Δ B^Δ
 the Be-guine.____ To live it a-gain is past all en-deavour,____ ex-cept when that tune
 E^Δ7 A^ΔD7 A-7b5 D7b9 G A^Δ G
 clutch-es my heart,____ and there we are swear-ing love for-ev-er,____ and pro-mis-ing nev-er,
 F-7 G G7 C C6 CΔ7 C6 C
 nev-er to part.____ What mo-ments di vine, what rap-ture so re-ne,____ till clouds came a-long to dis-
 C7 D- G7 F- 3 3 3 3 D-7b5
 perse the joys we had tast-ed.____ And now when I hear peo-ple curse the chance that was wast-ed,
 G7sus⁴ G7 C C C6
 I know but too well____ what they mean,____ so don't let them be-gin____ the Be-
 guine.____ let them be-gin the Be-guine, make them
 CΔ7 C6 C C6 G7
 guine.____ let the love that was once a fire re-main an em-ber,____ let it
 play,____ till the stars that were there be-fore re-turn a-bove you,____ till you
 F D- E-7 A-7 D-7 1. G7sus⁴
 sleep like the dead de-sire I on-ly re-mem-ber,____ when they be-gin____ the Be-
 whis-per to me once more "Darl-ing, I love you"____ and we when they be-gin____ the Be-
 guine.____ Oh yes what hea-ven we're in,____ when they be-gin____ the Be-
 C 2. G7 D-7b5 G7 D-7 G7
 guine.____ when they be-gin____ the Be-guine.____

GREEN EYES

Menendz/Rivera 1929

A

Your green eyes with their soft lights, your eyes that promise sweet nights,
Those cool and limpid green eyes, a pool where in my love lies,

E♭ AΔ7 E♭ E♭Δ7 E♭ 6

bring to my soul a long-ing a thirst for love di-vine In dreams I seem to
so deep that in my search-ing, for hap-pi-ness I

F-7 B♭7

hold you, to find you and en-fold you, our lips meet, and our

C7 F7 B♭7 2. F-

hearts too, with a thrill so sub-lime Those cool and lim-pid fear,

B♭7 F-7 B♭7 E♭

that they will ev-er haunt me, all thru my life they'll taunt me,

C7 F7 B♭7 E♭ 6

but will they ev-er want me, green eyes make my dreams come true

MORE

Ortolani/Newell 1962

GΔ7 E-7 A-7 D7 GΔ7 E-7

More than the great-est love the world has known, this is the love I'll give to
More than the sim-ple words I try to say, I on-ly live to love you
Long - er than e - ver is a long, long time, but far be - yond for - e - ver,

A-7 D7 E- E-(Δ7) E-7 E-6 A-7

you a - lone. More than you'll e - ver know, my arms long to hold you so, my life will be
more each day. I know I nev-er lived be - fore, and my heart is ver-y sure, no one
you" be mine.

A7 A-/D D7 D.C. No repeat al C~ A-7 D7 G6

in your keep-ing, wak-ing, sleep-ing, laugh-ing, weep-ing. else could love you more

554

AMOR

Ruiz/Skylar 1941

A

A- mor, a - mor, a - mor, — this word so sweet that I re - peat, means I a -
A- mor, a - mor, my love, — when you're a - way there is no day and nights are
D-7 G7 D- D-(A7) D-7 G7 C E-7 A-7
dore you. — A- mor, a - mor, my love, — would you de - ny this heart that
lone - ly. — A- mor, a - mor, my love, — make life di - vine, say you'll be
1. G7 B° C6 B7b9 E- F#-7b5 B7
I have placed be - fore you. — I can't find an - oth - er word with mean - ing so clear, my
F#-7b5 B7 E- G E7 A-7 D7
lips try to whis - per sweet - er things in your ear. But some - how or oth - er noth - ing sounds quite so dear as
A-7 D7 D-7 G7 2. G7 B° C6
this soft car - ess - ing word I know. — A - mine, and love me on - ly.
G7 C6 A♭7 C6 A♭7 C
mine and love me on - ly — a - mor — a - mor.

POINCIANA

Simon/Bernier 1936

Intro

D7sus⁴ D7 D7sus⁴ D7 D7sus⁴ D7 GΔ7 1.
2. § **A** GΔ7 G6 D-7 G7 C-6
Poin - ci - an - a, — your branch - es speak to me of love, — The pale moon
Poin - ci - an - a, — some - how I feel the jun - gle heat — with - in me
Poin - ci - an - a, — tho skies may turn from blue to gray, — my love
GΔ7 1. D7 2. **B** C-6
is cast - ing sha - dows from a - bove. — Fine Poin - ci - Love is ev - 'ry - where, its
there grows a rhyth - mic sav - age beat. —
will live for - ev - er and a day. —
D7 C- A-7 D7 D.S. al Fine
mag - ic per - fume fills the air, — to and fro you sway, my heart's in time, I've learned to care. — Poin-ci-

SPEAK LOW

555

Weill/Nash 1943

A

Speak low _____ when you speak, love, _____ our sum-mer day with-ers a -
 Speak low, _____ dar- ling speak low, _____ love is a spark lost in the
 We're late, _____ dar- ling we're late, _____ the cur-tain de- scends, ev - 'ry-thing

way, too soon, too soon. Speak low _____ when you speak, love, _____ our mo-ment is
 dark too soon, too soon. I feel _____ wher- ev- er I go, _____ that to- mor- row is
 ends, too soon, too soon. I wait, _____ dar- ling I

D-7 G9 G-7 C9 1. F Bb7 A-7 D7b9 2. F B F-7

swift, like ships a - drift, we're swept a - part too soon. Speak soon. Time is so old
 near, to- mor- row is here and al-ways too

Ab-(A7) Ab-6 EbΔ7 Db7#11 C7

and love so brief, love is pure gold and time a thief. we're

A-7b5 D7 G7 G-7 C13 F6

wait, will you speak low to me, speak love to me and soon.

PERFIDIA

Dominguez/Leeds 1939

A

To you my heart cries out "Per - fi - di - a", for I found you, the
 Your eyes are ech - o - ing per - fi - di - a, for - get - ful of our
 And now I know my love was not for you, and so I'll take it

C A- D-7 G7 E7 1. G7 2.

love of my life, in some - bo - dy el - se's arms. Your With a
 pro-mise of love, your shar - ing an - oth - er's charms.

B

D- E7

sad la-ment, my dreams have fad - ed like a brok - en mel - o - dy, while the
 D- E7 G7 D-7 G7 C

ne

the gods of love look down and laugh at what ro-man-tic fools we mortals be. And fid - i-a's one good-bye.

556

ALWAYS IN MY HEART

Lecuona/Gannon 1942

B♭ F+7 B♭

You are al-ways in my heart, ev-en tho' you're far a-way, I can hear the music

E♭9 B♭/D D♭7 C-7 F7 C-7 C-7sus4

of the song of love I sang with you. You are al-ways in my heart, and when skies a-bove are

F7 C-7 F7 A7 B♭ F7sus4

gray, I re-mem-ber that you care, and then and there, the sun breaks through. Just be-fore I go to

B♭ F+7 B♭ D-7sus4

sleep, there's a ren-de-vous I keep, and the dream I al-ways meet, helps me for-

G7sus4 C- E♭-6 A♭9

get we're far a - part. I don't know ex-act-ly when dear, but I'm sure we'll meet a-

B♭ B♭/D D♭7 C-7 F7 B♭

gain dear, and my dar-ling, till we do, you are al-ways in my heart.

YOU BELONG TO MY HEART

Lara/Gilbert 1943

E♭Δ7 E7 F-7 B♭9

You be-long to my heart, now and for - ev - er, and our love had its
'Twas a mo-ment like this, do you re - mem-ber? And your eyes threw a

F-7 B♭9 E♭Δ7 B♭7sus4 E♭

start, not long a - go. We were gath - er - ing stars while a
kiss, when they met mine. Now we own all the stars and a

G-7 C7sus4 F-7 B♭9 F-7

mil - lion gui - tars played our love song, when I said "I love you" ev - 'ry
mil - lion gui - tars are still play - ing. you are the song and you'll

1. B♭7sus4 E♭ B♭7 2. B♭7sus4 B♭7 E♭

beat of my heart said it too. 'Twas a mo-moment like al - ways be - long to my heart.

SOFTLY, AS IN A MORNING SUNRISE

557

A

D- E-7^{b5} A7 D- E-7^{b5} Romberg/Hammerstein 1928 A7 D-

Soft - ly, as in a morn-ing sun-rise, the light of love comes stealing
 Flam-ing with all the glow of sun-rise, a burn-ing kiss is seal-ing,
 Soft - ly, as in a eve-ning sun-set, the light that gave you glo - ry

E-7^{b5} B^b7 A7 D- 1. E-7^{b5} A7^{b9} 2. **B** F

in - to a new-born day, oh. For the pass-ions that thrill love,
 the vow that all be - tray.

A-7^{b5} D7 G- B-7^{b5} E7^{b9}

and lift you high to hea - ven, are the pass-ions that kill love, and let you fall to hell,

A7 E-7^{b5} A7^{b9} ♫ E-7^{b5} al Coda B^b7 A7 D-

so ends each sto - ry. will take it all a - way.

STRANGERS IN THE NIGHT

Campfert/Singleton

F

Stran-gers in the night, ex-chang-ing glan-ces, won-d'ring in the night, what are the chanc-es,
 ev - er since that night, we've been to - geth - er, lov - ers at first sight, in love for - ev - er,

⊕ A^b G-7 C7 G-7

we'd be shar-ing love be - fore the night was through Some-thing in your eyes

C7 G-7 C7 G-7

was so in - vi - ting, some-thing in your smile was so ex-ci - ting, some-thing in my heart

C7 F F7

told me I must have you Stran - gers in the night, two lone - ly peo - ple,

A-7^{b5} D7^{b9} G-7 B^b-6

stran-gers in the night, up to the mo-ment when we said our first hel-lo, lit - tle did we know,

F D-7 G-7 C7sus⁴ D.C. al Coda ♫ G-7 C7sus⁴ F

love was just a glance a-way, a warm embracing dance a-way. And for stran-gers in the night.

558

YOURS

Roig/Gamse 1931

C G^{7sus4} G7 F/C C 1. C/E E^{flat7}

Yours till the stars lose their glo - ry, _____ yours till the birds fail to

Yours in the gray of De - cem - ber, _____

D-7 G7 D-7 G^{7sus4} G7 D-7 G7 D-7

sing, _____ yours till the end of life's sto - ry, _____ this pledge to

G7 G+7 CΔ7 D-7 G7 ²A7 E-7 A7

you dear, _____ I bring. _____ here or on far dis - tant

D-7 A+7 D-7 E^{flat7} C/E A7 D-7

shores, _____ I've nev - er loved an - y - one the way I love you, how could

F-7 B^{flat7} C A7 D-7 G7 C

I? _____ when I was born to be _____ yours. _____

AMAPOLA

LaCalle/Gamse 1924

B^{flat} F^{sus4} B^{flat}

A - ma - po - la, _____ my pret - ty lit - tle pop - py, _____ you're like that love-ly flow'r so

A - ma - po - la, _____ the pret - ty lit - tle pop - py, _____ must cop - y its en - dear - ing

¹B^{flat}/D D^{flat7} C-7 F7 F7 F^{7sus4} C-7 F7

sweet and hea-ven - ly. _____ Since I found you, _____ my heart is wrapped a -

C-7 F7 C-7 F+7 B^{flat}

round you, _____ and lov - ing you, it seems to beat a rhaps - ody. _____ A - ma

²D-7 G7 C-7 G7 C-7 E^{flat}

charm from you. _____ A - ma - po - la, _____ A - ma -

B^{flat}/D D^{flat7} C-7 F7 B^{flat}

po - la, _____ how I long to hear you say "I love you." _____

TEA FOR TWO

Vincent Youmans/Caesar 1924

B_b-7 E_b7 B_b-7 E_b7 A_b^{A7} D_b7 C-7 B_o7 B_b-7 E_b7

Pic-ture you up - on my knee, just tea for two and two for tea, just me for you and me to take for Day will break and you'll a-wake, and start to bake a sugar cake for

B_b-7 E_b7 1. A_b B_b- C-7 F-7 D-7 G7 D-7 G7

you for me a - lone _____ No-bo - dy near us to see us or hear us, no all the boys to see _____

C^{A7} F7 E-7 E_b^o7 D-7 G7 D-7 G7

friends or re - la-tions on week-end va - ca-tions, we won't have it known dear, that we own a te - le -

C^{A7} B_b-7 E_b7 2. C-7^{b5} F7^{b9} B_b- C-7^{b5} G_b7 F7

phone dear. see _____ We will raise a fam - i - ly, a

A^o7 B_b- G_b9 A^b/C B_o7 B_b-7 E_b7 A_b6

boy for you a girl for me, oh can't you see how hap - py we would be? _____

CHERRY PINK AND APPLE BLOSSOM WHITE

Louiguy/David 1950

A

F-7 B_b7 E_b

It's cher-ry pink and ap - ple blos-som white, _____ when your true lov - er comes your way, The sto - ry goes that once a cher-ry tree, _____ be - side an ap - ple tree did grow, And that is why the po - ets al - ways write, _____ if there's a new moon bright a - bove,

F-7 B_b7 E_b

it's cher-ry pink and ap - ple blos - som white, _____ the po - ets say. and there a boy once met his bride to be, _____ long, long a - go. it's cher-ry pink and ap - ple blos - som white, _____ when you're in love

B

1. 2. B_b7 E_b

The sto - ry goes that once a The boy looked in - to her eyes, it was a sight to en - thrall, the breez - es And as they gent - ly ca - ressed, the lov - ers looked up to find, the branches

B_b7 1. E_b 2. E_b D.C. al Fine

joined in their sighs, the blos-soms start - ed to fall. And as they twined. And that is why the po - ets of the two trees were in - ter - twined.

A♭ B♭-7 E♭7 A♭ B♭-7 E♭7 A♭
 Some-time a-go I wan-dered down in-to Mex - i-co. While I was there,
 B♭-7 E♭7 A♭ C A7 D-7 G7
 I felt ro-mance ev'-ry where, moon was shin-ing bright and I could hear laugh-ing
 C A7 D-7 G7 C A7 D-7 G7 C E♭7
 voices in the night Ev'-ry-one was gay, this was the start of their ho - li-day.
 E♭7 Break § A B♭-7 E♭7 B♭-7
 It was fi-es-ta down in Mex - i - co, and so I stoppeda-while to see the show,
 A love-ly se-no - ri - ta caught my eye, I stood en-chant-ed as she wan-dered by,
 And now with-out a heart to call my own, a great-er hap - pi-ness I've nev - er known,
 E♭7 A♭ B♭-7 E♭7 A♭
 I knew that Fre - ne - si meant "please love me". And I would say Fre - ne - si.
 and nev - er know-ing that it came from me, I gent - ly sighed Fre - ne - si.
 be-cause her kiss - es are for me a - lone,
 1. Break 2. Break B C D♭
 A love-ly se-no - ri - ta She stopped and raised her eyes to mine, her lips just plead-ed to be
 C Break C F-7 B♭7
 kissed, her eyes were soft as can-dle - shine, so how was I to re-
 B♭-7 E♭7 Break D.S. al Coda B♭-7 E♭7 A♭
 sist? And now with-out a heart to who would-n't say Fre - ne - si.

NEVER ON SUNDAY

Hadjidakis/Towne 1960

A

Oh you can kiss me on a Mon - day, a Mon - day, a Mon - day is ve - ry, ve - ry good.
Or you can kiss me on a Wednes-day, a Thurs-day, a Fri - day, and Sat - ur - day is best.

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.
but nev - er, nev - er on a Sun-day, a Sun-day, a Sun-day, 'cause that's my day of rest.

1. 2. E^b/G G^b B^b7/E^b B E^b E^b/G G^b7 F B^b7/F

Or you can kiss me on a Most an - y - day, you can be my guest.

B^b7 F-7 B^b7 1. E^b E^b/G G^b B^b7/F 2. E^b

an - y day you say, but my day of rest.
Just name the day, that you like the best.

DANSERO

Hayman 1953

A

G-7 C7 FΔ7 F6 G-7 C7 FΔ7 F6

Hold me close and hold me tight, hold me now while my head seems light,
If I dream of new de-lights, it's a part of this night of nights,
Here be - fore my ve - ry eyes, I couldswear this is pa - ra - dise,

G-7 C7 A-7Δ5 D7 G9 C+7 F6

thrills like this lin - ger so, when I hear them play Dan - se - ro... Fine
and while I feel this glow, let them play and play Dan - se - ro.
this is all mine I know, when I hear them play Dan - se - ro.

B

A7 A+7 D7ΔII

In my heart I know that if I've heard one tune, I've heard a thou - sand themes

G7 G+7 C7ΔII G7 C7

but still and all I find there's on - ly one that thrills me to ex-tremes, and so it seems.

D.C. al Fine

568

MORNING

Clare Fischer - Cal Tjader

A

Last X only

¹Bb-7 Eb7

²Bb-7 Eb7 **B** Eb-7 Ab7 DbΔ7 Gb7 C-7Δ5 F7Δ9 D.S. al Coda

Bb-7 C-7Δ5 F7Δ9 Bb-7 C-7Δ5 F7Δ9 Bb-7

CARAVAN

Duke Ellington/Tizol 1937

A

C7Δ9

Night and stars a - bove that shine so bright,
Sleep u - pon my shoul - der as we creep
You be - side me, here be - neath the blue,

the mys - t'ry of their fad - ing
a - cross the sands so I may
my dream of love is com - ing

F-7 F-6 F-7 F-6

light that shines u - pon our ca - ra - van
keep this mem'ry of our ca - ra - van
true, with - in our de - sert ca - ra - van

B

Swing F7 C-7Δ5 F7Δ9 Bb9 F-7Δ5 Bb7Δ9

Inst. alt. This is so ex - ci - ting, you are so in - vi - ting,

Eb9 Bb-7 E7 Eb7Δ9 Ab6 G-7Δ5 C C7 D.C. al Fine

rest - ingn my arms, as I thrill to the ma - gic charms of

Ab6 G-7Δ5 C7

BLUE TANGO

575

Anderson/Parish 1962

E^b B^{b7} E^b
A E^b B^{b7}
 am with you in a world of blue,
 mus - ic plays, we re - call the days
 Here I While the
 and we're when our

1. E^b B^{b7}
 danc-ing to the tan-go we loved when first we met
 While the

2. B^{b7} E^b
 love was a tune that we could-n't soon for - get
 As I So just

B A^b E^b
 kiss your cheek, we don't have to speak
 hold me tight in your arms to-night, the vi - o -
 and this Blue

B^{b7} 1. E^b E^b B^{b7}
 lins, like a choir, ex - press the de-sire we used to know not long a - go.
 Yan-go will be our So just

2. B^{b7} E^b B^{b7} E^b
 thrill-ing mem- o - ry of love

F-

I touch your lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

C7

ly-ing. And tho' I see the dan-ger, still the flame grows high-er, I know I

F- § F-

must sur-ren-der to your kiss of fi-re. Just like a torch, you set the soul with-in me
Give me your lips, the lips you on-ly let me

F7 Bb-

burn-ing, I must go on a-long this road of no re-turn-ing. And tho' it
bor-row, love me to-night and let the dev-il take to-mor-row. I know that

F- C7

burns me and it turns me in-to ash-es, my whole world crash-es with-out your kiss of
I must have your kiss al-though it dooms me, tho' it con-sumes me, your kiss of fi-

F- E♭7 A♭

Fine fire. I can't re-sist you, what good is there in try-ing, what good is there de-re.

E♭7 A♭ C7

ny-ing, you're all that I de-sire. Since first I kissed you, my heart was yours com-

F- D♭ C7 D♭7

plete-ly, if I'm a slave, then it's a slave I want to be, don't pi-ty

C7 D♭7 C7

me, don't pi-ty me. Give me your

D.S. al Fine

LA CUMPARSITA

577

Rodriguez 1953

The musical score for "La Cumparsita" consists of eight staves of music. The first staff begins with a box labeled 'A' above the first measure. The chords shown are G7, C-, and G7. The second staff begins with a box labeled 'C-' above the first measure. The third staff begins with a box labeled 'G7' above the first measure. The fourth staff begins with a box labeled 'F-G7' above the first measure. The fifth staff begins with a box labeled 'B' above the first measure. The sixth staff begins with a box labeled 'C-' above the first measure. The seventh staff begins with a box labeled 'C-' above the first measure. The eighth staff begins with a box labeled 'C-' above the first measure.

LA PALOMA

The musical score for "La Paloma" consists of four staves of music. The first staff begins with a box labeled 'C' above the first measure. The second staff begins with a box labeled 'C' above the first measure. The third staff begins with a box labeled 'C' above the first measure. The fourth staff begins with a box labeled 'C' above the first measure.

A

B♭- E♭-/B♭ B♭- B♭-7 E♭-

Jeal-ous - y,—— night and day you tor - ture me,—— I some-times won - der,

F+7 B♭- F7 B♭-

if this spell that I'm un - der,—— can on - ly be a mel - o - dy,—— For I know no

E♭-/B♭ B♭- D♭/F F- G-7♭5 3 C7 3 F-

one but me—— has won your heart—— but, when the mus - ic starts,—— my peace de -

F7 B♭- B♭-

parts. From the mo - ment they play that lan - gour - ous strain and we sur -

B♭7 E♭- C-7♭5

ren - der to all its charm once a - gain, this jeal - ous - y

B♭ E♭- F7

that tor-tures me is ec - sta - cy, mys - ter - y, pain.—— We

B

B♭ B♭/D D♭ C-7 F9 C9 F9

dance to a tan - go of love,—— your heart beats with mine as we
fear that the mus - ic will end,—— and shat - ter the spell it may

B♭ 1. F7/C B♭/D D♭7 3 C-7 F7 C-7 F7

sway.—— Your eyes gives the ans - ver I'm dream - ing of,—— that soft word your
lend,——

C-7 3 F7 B♭ F+7 2. F7/C B♭7 F-7 B♭7

cruel lips will nev - er say.—— I to make me be - lieve, when your

E♭ E♭- B♭/F F7 B♭

eyes just de - ceive, and it's on - ly the tan - go you love.——

A CHILD IS BORN

Thad Jones

SEARCH FOR PEACE

McCoy Tyner 1965

CHELSEA BRIDGE

Billy Strayhorn 1941

602

LAMENT

J.J. Johnson

F- E^b-7 A^b7 D^bA7 G-7 C7 F
A-7^b5 D7^b9 G-7 E-7^b5 A7^b9 D-7 B^b-7 A-7 D-7
1. G7 E-7^b5 A7^b9 D-7 E^b-7 A^b7 D^bA7 G-7^b5 C7^b9
2. B-7^b5 B^b-7 E^b-7 FΔ7 D-7 D^b7¹¹ C7 F6

PASSION FLOWER

Billy Strayhorn

F#-7^b5 F7¹¹ F#-7^b5 F7¹¹ E7^b13 E^b-7 D9 D7^b9
GΔ7 1. 2. GΔ7 D^bA7 C-7^b5 B7¹¹
B^b7^b13 A+7 A^b7 D^bA7 B^b7 E^b7 A^b7 D^b7
D.C. al Fine

PEACE

Horace Silver

A-7^b5 A^b7 G-7 C7^b9 BΔ7 C-7^b5 F7^b9 B^bA7
B-7 E7 AΔ7 F#-7 E^b-7^b5 A^b7 D^bA9 C7¹¹ B7¹¹ B^bA9
Fine

BLUE IN GREEN

Miles Davis 1959

B^bA7 A7^b9 D-7 D^b7¹¹ C-7 F7^b9 B^bA7 A7^b13 D-7
E7 alt A-7 D-6 B^bA7 A7 D-6
Last X Only-Ritard

ROUND MIDNIGHT

Williams/Thelonious Monk 1944

Intro

A-7^{b5} D alt7 G-7^{b5} C alt7

F-7^{b5} B^b alt7 E^b-9

A Eb- C-7^{b5} F-7^{b5} B^b alt7 Eb-7 A^{b7} B-7 E7 B^b-7 Eb-7 A^{b7} D^{b7}
Eb-7 A^{b7} 1. C-7^{b5} B^{7^{#11}} B^{b7} E7^{#11} 2. B^{7^{#11}} B^{b7}^{b9} Eb- For Solos EbΔ7

B C-7^{b5} F7^{b9} B^{b7} C-7^{b5} F7^{b9} B^{b7} *Fine*

Ab-7 D^{b7} G^{bΔ7} B^{7^{#11}} B^{b7} B^b-7 Eb-7 A^{b7} D^{b7} G^{b-7} B7 F-7^{b5} B^b alt7

Latin Double X feel
C-7^{b5} F7^{b9} C-7^{b5} F7^{b9} G^{b-7} B7 G^{b-7} B7 D.C. al 2nd End.

Ritard

Eb- B-7 E7 F-7^{b5} B^{b7}^{b9} Eb- B^b- Eb-7 A^{b7} D^{b7} G^{b-7} B7 F-7^{b5} B^{b7}^{b9} Eb^b Δ7^{#11}

NAIMA

Coltrane

A B^{b7/E^b} E^{b7} B^{7/E^b} A^{7/E^b} A^{bΔ7}

B B^{Δ7/B^b} B^{b7}^{b9} B^{Δ7/B^b} B^{b7}^{b9}

E^{7/B^b} B^{Δ7/B^b} F-7/B^b G^{b7^{#11}} D.C. al Coda last X

A^{bΔ7} D^{bΔ7} A^{bΔ7} D^{bΔ7} A^{bΔ7} D^{bΔ7} A^{bΔ7}

Ritard

604

YOU KNOW I CARE

Duke Pearson

A

E-7 A7 C-7/F F7 E-7 A7 C-7/F F7 F-7 B \flat 7
 E \flat Δ7 A \flat 7 D/F \sharp G/F A/E E \flat -7 \flat 5 D7 C \sharp -7 F \sharp 7 B-7 E7 A G \flat 7

B

C-7/F B \flat Δ7/F C-7/F F7 A/F B \flat Δ7/F C-7/F
 B \flat Δ7/F A \flat -7 D \flat 7 G \flat Δ7 F7sus 4 **C** E-7 A7 C-7/F F7
 E-7 A7 C-7/F F7 F-7 B \flat 7 E \flat Δ7 A \flat 7 D-7 G \flat 7 C7 \sharp II F7 E-7 \flat 5 E \flat 7
 D-7 G \flat 7 C7 \sharp II F7 E-7 \flat 5 E \flat 7 D-7 G \flat 7 C7 \sharp II BΔ7

I REMEMBER CLIFFORD

Benny Golson

Intro B \flat Δ7 C7sus 4 C7 \flat 9 A7 \flat 9 A7/C \sharp D-7 C-7 B \flat -7 A \flat -7 G-7 C7sus 4 C7 \flat 9
 % **A** FΔ7 A7 B \flat Δ7 B \flat 7 C7 C \sharp 7 D- D-7/C 1. B-7 \flat 5 E7 \flat 9 A- A-7/G Fine = Fmaj7
 F \sharp -7 \flat 5 B7 \flat 9 G-7 C7 \flat 9 2. B-7 \flat 5 E7 \flat 9 A-7 \flat 5 D7 \flat 9 G-7 C+7 A-7 B \flat Δ7
B B-7 \flat 5 E7 \flat 9 A-7 D7 \flat 9 G-7 C7alt FΔ7 E-7 \flat 5 A7 \flat 9 D- D-7/C
 B-7 \flat 5 E7 \flat 9 A-7 D7 G-7 C7 3. B-7 \flat 5 E7 \flat 9 A-7 \flat 5 D7 \flat 9 G-7 C7alt F Last X D.C. to Intro
 D.S. al Coda

TURN OUT THE STARS

Bill Evans 1966

B-7^{b5} E7^{b9} A-7 A7^{b9} D-7 G7 CΔ7 A-7 F-7 Bb^{b7} EbΔ7 C-7

A-7 D7 GΔ7 E-7 C#-7 F#7 BΔ7 G#-7 C#-7 Bb-7^{b5} Eb7^{b9}

A^b-7 F-7^{b5} Bb7^{b9} Eb-7 Eb-7/D^b BΔ7 Eb-7/B^b A7sus⁴ A7^{b9} DΔ7/A

A7sus⁴ A7 DΔ7/A G7sus⁴ G7^{b9} CΔ7/G G7sus⁴ G7 CΔ7/G C7

B+7 E-7 Bb7^{#11} A+7 D-7 A^b7^{#11} G+7 C-7 Eb9

A^bΔ7 C7^{b9} F-9 D-7^{b5} G7^{b9} C-7 Eb7sus⁴ A^bΔ7 G7alt CΔ7

B-7^{b5} E7^{b9} A-7 G#7sus⁴ G#7^{b9} C#-7 (F#7)

Fine

QUINTESSENCE

Quincy Jones 1961

A FΔ7 F7/A B^b6 B^o7 F/C B-7^{b5} E7/B AΔ7 Eb7sus⁴ A^bΔ7

D7sus⁴ G- ♦ 1.C7sus⁴ B^b-6 A7 D7^{#9} G9 C13 2.C7sus⁴ C13 F6

B B^b-7 E^b7 C-7 B^o7 B^b-7 E^b7 A^b-7

G-7^{b5} C7^{b9} F-(Δ7) F-6 D-7^{b5} G9 C7sus⁴ C7^{b9} *D.C. al Coda*

LAST CHORUS

♦ C7sus⁴ E+7 A7 D7^{b9} C7sus⁴ C13 F6

LUSH LIFE

Billy Strayhorn 1949

A

D_b6 B9 D_b^Δ7₃ B9 D_b^Δ7₃ B9

I used to vis - it all the ve - ry gay pla - ces, those comewhat may places, where one re -
The girls I knew had sad and sul - len gray fa - ces with dis - tin - gue tra - ces, that used to

D_b^Δ7 E_b-7 F-7 G_b-7 A_b-7 D7 D_b^Δ7 D7

lax - es on the ax - is of the wheel of life, to get the feel of life from jazz and
be there, you could see where they'd been washed a - way by too ma - ny thru the day, twelve o -

1. D_b-6 D7^{II} 2. D_b-6 G-7^{b5} C7 F- F-6 F-7 F-6 F-
cock-tails. The clock tales. Then you came a - long with your sir-en song to tempt me to mad-ness,

G- G_b7 F- F-6 F-7 F-6 D_b^Δ7₃ E_o7

I thought for a - while that your poig - nant smile was tinged with the sad - ness

E_b-7₃ A_b7 B7^{II} B_b9 E_b-7 A7^{II} E_b-7 A_b7

of a great love for me. Ah yes! I was wrong, a - gain I was wrong.

D_b^Δ7 D7^{II}₃ D_b^Δ7 D7^{II}₃ D_b6 C-7^{b5} B7 E_Δ7 D7^{II}

Life is lone - ly a - gain and on - ly last year ev - 'ry - thing seemed so sure. Now

D_b^Δ7 D7^{II}₃ D_b^Δ7 D7^{II}₃ D_b6 D_b7 C7 F_Δ7 A7^{II}

life is aw - ful a - gain a troug - ful of hearts could on - ly be a bore. A

A_b^Δ7 E_b7⁹ A_b7 E-7 A7 D_Δ7 D-7 G7 C_Δ7 A_b7₃

week in Par - is will ease the bite of it, all I care is to smile in spite of it.

D_b^Δ7 D7^{II}₃ D_b^Δ7 D7^{II}₃ D_b6 C-7^{b5} B7 F-7 B_b7

I'll for - get you, I will, while yet you are still burn - ing in - side my brain. Ro -

G_b-7 B7 A7 A_b7 D_b^Δ7 G_b7 F-7 B_b7

mance is mush sti - fling those who strive, I'll live a lush life in some small dive, and

G_b-7 B7 A7 A_b7 E_Δ7 E_b6 D_Δ7 G7 D_b6 D7 D_b6

there I'll be while I rot with the rest of those whose lives are lone - ly too.

INFANT EYES

607

Wayne Shorter 1965

Musical score for "INFANT EYES" featuring five staves of musical notation. The chords indicated above the staves are:

- Staff 1: G-7, F-7, E \flat A7, A7 \flat 9
- Staff 2: G \flat A7, F7sus 4 , E \flat -7, B \flat 7sus 4 , B \flat -7
- Staff 3: E \flat A7, E Δ 7/E \flat , E \flat A7 \sharp 11, E Δ 7, B Δ 7
- Staff 4: B \flat 7sus 4 , A \flat -7, E \flat 7sus 4 , D7 \flat 9
- Staff 5: G-7, F-7, E \flat A7, A7 \flat 9
- Staff 6: G \flat A7, F7sus 4 , E \flat -7, B \flat 7sus 4

DJANGO

John Lewis 1955

Musical score for "DJANGO" featuring five staves of musical notation. The chords indicated above the staves are:

- Staff 1: F-7, B \flat -7, G-7 \flat 5, C7 \flat 9, F-
- Staff 2: F7, B \flat -7, E \flat 9, A \flat A7
- Staff 3: D \flat A7, G-7 \flat 5, G7, C7
- Staff 4: F-9, B \flat -9, C+7, C7, F-
- Staff 5: B \flat -9, B \flat -6, C+7, C7, F-

608

KIDS ARE PRETTY PEOPLE

Thad Jones

D- A⁷ D- C-7 F⁷ B[♭]7 A⁷ D- G⁷

FΔ⁷/C A⁷ 1D- D-7/C B-7[♭]5 E⁷ A⁷

2. D- B-7[♭]5 F/C C⁷ F A⁷ D- B[♭]Δ⁷ G-7 E[♭]Δ⁷

C-7 F⁷ B[♭]Δ⁷ E[♭]7 F/C C-7

F/C A⁷⁹ D- A⁷ D- C-7 F⁷ B[♭]7 A⁷

D- G⁷ C-7 F⁷ B[♭]7 E[♭]7 E-7[♭]5 A⁷⁹ D-

IF YOU COULD SEE ME NOW

Tadd Dameron

EΔ⁷ A[♭]7 EΔ⁷ A[♭]7

G-7 F[#]-7 B⁷ F-7 B[♭]7 1G+7 C⁷ F-7 B[♭]7 2A-7[♭]5 A[♭]-G- G[♭]7 F⁷ EΔ⁷

A-7 D⁷ B-7 E⁷ A-7 D⁷ B-7 E⁷ A-7 C-7 F⁷

B[♭]Δ⁷ C-7 F⁷ F-7 B⁷ D.C. al Coda E[♭] (GΔ⁷ B^Δ⁷ E^Δ)

DOLPHIN DANCE

611

Herbie Hancock

The musical score for 'DOLPHIN DANCE' is composed of eight staves of musical notation. The first staff begins with E♭Δ7, followed by B♭-7, E♭Δ7, D-7♭5, G7♭9, C-7, and A♭7. The second staff includes C-7, A-7, D7, GΔ7, A♭-7, D♭7, F-7, and B♭7. The third staff contains C-7, C-7/B♭, A-7, D7, GΔ7, and G7sus4. The fourth staff features A7/G, G7sus4, F7sus4, G7/F, F7sus4, E-7, and A7. The fifth staff starts with E♭7, followed by A-7, D7, B-7, E7, D-7, C♯-7, and F♯7. The sixth staff includes B-7, A-7/B, B-7, A-7/B, B♭-7, B♭7♭9, B♭7sus4, D-7♭5, and G7♭9. The seventh staff ends with a repeat sign.

IN YOUR OWN SWEET WAY

Dave Brubeck

The musical score for 'IN YOUR OWN SWEET WAY' is composed of five staves of musical notation. Staff A begins with A-7♭5, D7♭9, G-7, C7, C-7, F7, B♭6, and E♭Δ7. Staff B begins with A♭-7, D♭7, G♭Δ7, BΔ7, C-7♭5, F7♭9, B♭Δ7♯11, E-7♭5, and A7♭9. The score concludes with a section labeled 'Fine'. The final staff begins with DΔ7, E-7, A7, DΔ7, D-7, G7, CΔ7, E-7, A♭7, G7, D.C. al Fine, A♭7sus4, and ends with a instruction '8 Bars'.

612

WHISPER NOT

Benny Golson 1956

A

C- C-/B_b A-7_{b5} D7_{b9} G- G-/F E-7_{b5} A7_{b9}

D-7 1. E-7_{b5} A7_{b9} D-7 E-7 F-7 G7_{b9} 2. E-7_{b5} A7_{b9}

D-7 E-7 F-7 B_b7 **B** A-7_{b5} D7_{b9} G-7

C7 E-7_{b5} A7_{b9} D-7_{b5} G7_{b9} D.C. al Coda

Every X For Solos E-7_{b5} A7_{b9} D-7 D-7/C A_b7 G7

Last X Only E-7_{b5} A7_{b9} D- D-7/C G/B B_b-6 F/A A_b7 G-7 A7_{b9} G- D-9

Form AABA

STOLEN MOMENTS

Oliver Nelson

C-7 D-7 E_bΔ7 D-7

A C-7 D-7/C C-7 D-7/C

F-7 G-7/F C-7 D-7/C

D- E_b- E- F- G_b- F- E- E_b-

D-7 E_b7 C/E F- C- G+7

Solo on Minor Blues

SUGAR

Stanley Turrentine

Musical score for 'SUGAR' by Stanley Turrentine. The score consists of four staves of musical notation in G minor (two sharps). Chords include C-7, D-7b5, G7b9, C-7, G+7, C-7, C7, D-7b5, F-7, E♭7, D-7b5, G+7, 1. A♭7#11, G+7, 2. C-7.

DOXY

Sonny Rollins

Musical score for 'DOXY' by Sonny Rollins. The score consists of two staves of musical notation in G major (one sharp). Chords include B♭, A♭7, G7, 1. C7, F7, B♭, 2. C7, F7, B♭7, E♭7, E♭7, D.C. al Fine.

HAUNTED BALLROOM

Victor Feldman 1977

Musical score for 'HAUNTED BALLROOM' by Victor Feldman. The score consists of eight staves of musical notation in various keys. The score includes sections labeled A and B, with chords such as FΔ7, D7b9, G-7, C9, A-7, D7b9, G-7, C9, B♭-7, E♭7#11, A♭-7, D♭7#11, F♯-7, B9, G-7, C7#11, B♭-7, C-7, D♭Δ7, E♭7b9, A♭Δ7, E♭/G, A-7, F-7, F-7/E♭, D-7, E-7, FΔ7, G7b9, E-7, A7b9, D-7, G9, C7sus4, C7b9, D.C. al Coda, C7sus4, E♭7#11, D+7, D♭alt7, C7#11.

614

TAKE FIVE

Dave Brubeck 1965

Piano Rhythm

Piano Rhythm: C- G-7 C- G-7 C- G-7 1C- G-7 2C-

Bass Line: C- G-7 1F-7 Bb7 E_b

Section A: A C- G-7 C- G-7 C- G-7 1C- G-7 2C-

Section B: B A_b D-7^{b5} G-7 C-7 1F-7 Bb7 E_b

Solos: 2 F-7 Bb7 D-7 G7 C- Solos G-7 C- G-7

Chorus: D.S. to A

KILLER JOE

Benny Golson

Staff A: A C7 Bb7 C7 Bb7 C7 Bb7 C7 Bb7 Fine

Staff B: B E-7^{b5} A 7^{b9} Eb7 Ab7 A7 Ab7 E7 A 7^{b9} D.C. al Fine

GIANT STEPS

John Coltrane

B D7 G Bb7 Eb A-7 D7 G Bb7 Eb F#7 B F-7 Bb7
Eb A-7 D7 G C#-7 F#7 B F-7 Bb7 Eb C#-7 F#7

BERNIE'S TUNE

Bernie Miller 1953

Staff A: A 7^{b9} D- Bb9 E-7^{b5}

Staff B: Bb6 G-7 C-7 F7 Bb6 G-7 C-7 F7 Bb6 E-7^{b5} A 7^{b9}

Chorus: Fine D.C. al Fine

WORK SONG

615

F-7

Nat Adderly/Oscar Brown Jr. 1960



Break-in' up big rocks
I com-mit the crime,
Jjudge he say "five years
Wan-na see my sweet

on the chain gang,
Lawd o' need-in',
hard la - bor,
hon-ey ba - by,

break-in' rocks and
crime of be - in'
on the chain gang
wan-na break this

serv-ing my time.
hun-grey and poor.
you goin' ta go",
chain off an run,

C-7

C7



Break-in' rocks out here
Left the gro - cer store
heard the judge say 'five
wan-na lay down some -

on the chain gang
man a bleed-in',
years of lab - or",
where it's sha - dy,

'cause I been con-vict - ed of crime.
when he caught me rob - bin' his store.
heard my wom-an scream "Lawd-y no",
Lawd, it sure is hot in the sun.

F-7



Hold it ste-a-dy right there while I hit it, there I reck-on that ought-ta git it, been

F7

B♭7

G7

C7

F-



work - in', an work - in', but I still got so terrible long to go -

THINGS AIN'T WHAT THEY USED TO BE

Ellington

F

F7

B♭7

B♭-6

F

C7

F

F7

B♭7

F

C7

tumaround

F F7 B♭ B♭- F A♭7 G-7 C7

Ending

F F7 B♭ B♭- F

616

STROLLIN'

Horace Silver 1960

Musical score for "STROLLIN'" by Horace Silver, featuring six staves of musical notation. The score is in 4/4 time and uses a key signature of one flat (B-flat). The music consists of six staves, each starting with a different chord:

- Staff 1: D♭Δ7
- Staff 2: D♭Δ7
- Staff 3: 1. F-7, B♭7^{#9}, E♭-7, A♭13
- Staff 4: D♭Δ7, B♭-7, B♭7^{#9}, E♭7^{#11}, D7^{#9}
- Staff 5: 2. F-7, B♭-9, B♭7^{#9}, E♭7^{#11}, F♯-7, B7
- Staff 6: F-7, B♭7^{#9}, E♭-7, A♭7_{sus}⁴, A♭7^{#9}, D♭6, F-7, E♭-9, A♭7^{#9}
- Staff 7: D♭6, G♭7^{#11}, F-7, B♭7^{#9}, E♭-7, A♭7^{#9}, C/D♭

The score includes various performance markings such as grace notes, slurs, and dynamic changes. The music concludes with a final section starting on staff 7.

ANTHROPOLOGY

Parker/Gillespie

A B_b6 G7 C-7 F7 B_b6 G-7 C7 F7 F-7 B_b7

E_b6 E_b-6 ¹D-7 G7 C-7 F7 ²D-7 G7 C7 F7 B_b6
D7 G7
C7 F7
D.C. al 2nd End (Fine)

OLEO

Sonny Rollins

A B_b^Δ7 G-7 C-7 F7 B_b6 G7 C-7 F7
F-7 B_b7 E_b^Δ7 E_b-6 B_b^Δ7 G-7 ¹C-7 F7 ²C-7 F7 B_b6

SERPENT'S TOOTH

Miles Davis

B_b^Δ7 B_o7 C-7 C[#]o7 D-7 G7 C-7 F7
F-7 B_b7 E_b7 E^o7 ¹D-7 D_b7 C-7 F7 ²D-7 G7^{b9} C-7 F7

THE THEME

Jazz Messengers
Miles Davis

B_b^Δ7 C-7 D_bo7 B_b/D B_b^Δ7 C-7 D_bo7 B_b/D
B_b^Δ7 C-7 D_bo7 B_b/D B_b^Δ7 C-7 ¹F7 B_b ²F7 B_b

626

NARDIS

Miles Davis

A

E-7 FΔ7 (EΔ7) B7 CΔ7 (E-7)
 A-9 FΔ7 EΔ7 (F7⁹) 1. E-7 2. E-7
B A-7 FΔ7 A-7 FΔ7 *Fine*
 D-7 G7 CΔ7 FΔ7 *D.C. al 2nd End (Fine)*

AIREGIN

Sonny Rollins

F- C7⁹ F- F7⁹ B♭-
 F7⁹ B♭- B♭7 1. D♭Δ7 D-7 G7 CΔ7
 D♭-7 Gb7 BΔ7 C-7 F7 B♭Δ7 B♭-7
 E♭7 A♭Δ7 G-7⁹ C7⁹ 2. D♭Δ7 D-7⁹ G7⁹ C-7⁹ Gb7
 F7 B7 B♭-7 E♭7sus⁴ A♭
 F- B7 B♭-7 E♭7sus⁴ A♭

MOANIN'

A Solos (F- A♭7 G7 C7)
 F- B♭ F- F- B♭ F-

B B♭-9 A♭9 G7⁹ C7⁹ F-7 C-7 F7
 B♭-9 A♭9 D♭Δ7 C7⁹ *D.C. al 2nd End (Fine)*

ROBBIN'S NEST

Sir Charles Thompson

A

CΔ7 A♭7

C/E E♭7 D-7 G7 1. C6 A-7 D-7 G7 2. C6

E7♭9 A7♭9 D7♭9

D-7 G7 D.C. al Coda D-7 G7 C6

LAZY BIRD

John Coltrane

A-7 D7 C-7 F7 F-7 B♭7 E♭Δ7

A-7 D7 GΔ7 1. A♭-7 D♭7 2. GΔ7 B-7 E7

AΔ7 B♭-7 E♭7 A-7 D7 GΔ7 A-7 D♭7

Fine

D.C. al 2nd End (Fine)

MOMENT'S NOTICE

John Coltrane

E-7 A7 F-7 B♭7 E♭Δ7 A-7 D♭7 D-7 G7 E♭-7 A-7

D♭Δ7 D-7 G7 C-7 B7♭9 B♭-7 E♭7 A-7 A-7 D♭7

1. G-7 C7 A-7 D♭7 G♭Δ7 F-7 B♭7 2. G-7 C7♯9 F-7 B♭7

E♭6 F-7 G-7 F-7 E♭6 F-7 G-7 F-7 E♭

FΔ7 F-7 Bb7 E \flat Ab-7 D \flat 7

C-7 F7 \flat 9 B \flat G7 \flat 9

A C-7 F7 \flat 9 B \flat Δ7 A \flat -7 D \flat 7

C-7 C \sharp -7 F \sharp -7 B-7 E7 C-7 F7 B \flat Δ7 E7

B AΔ7 A-7 D7 GΔ7 A-7 B-7 E7 \flat 9

A-7 D7 B \flat -7 B-7 E7 D.S. al Fine

QUASIMODO

Charlie Parker

E \flat Δ7 G-7 \flat 5 C7 \flat 9 F-7 B \flat 7

F-7 A \flat -(Δ7) B \flat 7 1. E \flat 6 D-7 \flat 5 G7

C-7 A-7 D7 G-7 C-7 F7 \flat 9

B \flat 6 B7 \flat 3 C-7 F7 F-7 B \flat 7

2. B \flat 7 E7 A \flat Δ7

D-7 G7 C-7 A-7 \flat 5 A \flat -6 E \flat 6 F- G-

A \flat 7 B \flat 7 \flat 9 E \flat 6 F-7 B \flat 7 E \flat 6

WITCH HUNT

Wayne Shorter

The musical score for 'WITCH HUNT' consists of four staves of music. The first staff starts with a C-7 chord. The second staff starts with an E♭-7 chord. The third staff starts with a C-7 chord. The fourth staff starts with an E7♭ chord, followed by E♭7 and A♭7 chords. The music is in 4/4 time and uses a treble clef.

SPEAK NO EVIL

Wayne Shorter

The musical score for 'SPEAK NO EVIL' consists of six staves of music. The first staff starts with a C-7 chord. The second staff starts with a D♭Δ7 chord. The third staff starts with a C-7 chord. The fourth staff starts with a D♭Δ7 chord. The fifth staff starts with an E-9 chord, followed by A+7, D-9, G+7, and A7♯II chords. The sixth staff starts with a B♭-7 chord, followed by A7♯II, 1. B♭-7, 2. B♭-7, C-7, and A♭7 chords. The seventh staff starts with a G-7 chord, followed by G7♯II, F-7, B♭7♯II, E♭7♯II, D♭7, and D.C. al Fine. The music is in 4/4 time and uses a treble clef.

SERENITY

Joe Henderson

The musical score for 'SERENITY' consists of three staves of music. The first staff starts with a D-7♭5 chord. The second staff starts with a G7♯9 chord. The third staff starts with an A♭Δ7 chord. The fourth staff starts with a G♭Δ7 chord. The fifth staff starts with an E-7 chord. The sixth staff starts with an A7 chord. The seventh staff starts with an F-7₃ chord. The eighth staff starts with a B♭7 chord. The ninth staff starts with an E♭Δ7 chord. The tenth staff starts with a D-7♭5 chord. The eleventh staff starts with a G7 chord. The twelfth staff starts with a C-7 chord. The thirteenth staff starts with an A♭-7 chord. The fourteenth staff starts with a D♭7 chord. The fifteenth staff starts with a G+7 chord. The sixteenth staff starts with a G♭Δ7 chord. The seventeenth staff starts with an F7 chord. The eighteenth staff starts with an EΔ7 chord. The nineteenth staff starts with an F-7 chord. The twentieth staff starts with a B♭+7 chord. The twenty-first staff starts with a 1. E♭Δ7 chord. The twenty-second staff starts with a D-7♭5 chord. The twenty-third staff starts with a G7♯9 chord. The twenty-fourth staff starts with a 2. E♭Δ7 chord. The twenty-fifth staff starts with a D-7ΔG7♯9 chord. The music is in 4/4 time and uses a treble clef.

630

ORNITHOLOGY

Charlie Parker / Benny Harris

Musical score for "ORNITHOLOGY" by Charlie Parker and Benny Harris. The score consists of four staves of music in common time, key signature of one sharp (F#). The chords are: A GΔ7, G-7, C7, FΔ7; F-7, B♭7, E♭7, D7; A-7b5, D7, B-7, E7, A-7, D7; A-7, B-7, B♭7, A-7, D7, GΔ7, A-7, D7. The melody features eighth-note patterns and grace notes.

FOUR

Miles Davis

Musical score for "FOUR" by Miles Davis. The score consists of five staves of music in common time, key signature of one flat (B-flat). The chords are: E♭Δ7, B♭7, E7; A♭Δ7, A♭7, D♭7, E♭Δ7; F♯-7, B7, F-7, B♭7; F-7, B7, F-7, B7; F-7, B7, 2G-7, G♭-7, F-7, B♭7, EΔ7. The melody features eighth-note patterns and grace notes.

SOLAR

Miles Davis

Musical score for "SOLAR" by Miles Davis. The score consists of two staves of music in common time, key signature of one flat (B-flat). The chords are: C-, G-7, C7, FΔ7, F-7, B♭7; E♭Δ7, E♭7, A♭7, D♭Δ7, D-7b5, G7b9. The melody features eighth-note patterns and grace notes.

A NIGHT IN TUNESIA

631

Dizzy Gillespie

WELL YOU NEEDN'T

Thelonious Monk

A

Solo Changes - **Bb7Δ9**

No Chord

1. No Chord
Fine
2. No Chord

D.C. al Coda

Drum Fill

Solo Break D.C.

Use Solo Changes AABA

3 Bars

YARDBIRD SUITE

Charlie Parker

A

CΔ7 AΔ7 C Bb7 A7 D7

1. G7 C EΔ7 D-7 G7 2. G7 C6 F#7 B7

E-7 B7 E-7 A7 D- A7

D-7 G7 D.C. al Coda A7 D7 G7 CΔ7

LADY BIRD --- HALF NELSON

Tadd Dameron
Miles Davis

Lady Bird CΔ7 . . . F-7 B♭7

Shout Chorus

Half Nelson

CΔ7 . . . B♭-9 E♭9

B-7 E7 B♭-7 E♭7

A♭Δ7 A-7 D7

D-7 G7 CΔ7 E♭7 A♭Δ7 D♭7

G7 C6 F9 E-7 E♭7 D-7 D♭7 F♯7♯9

634

JOY SPRING

Clifford Brown

A

FΔ7 G-7 C7 FΔ7 B♭-7 E♭7

A-7 A♭7♯II G-7 C7 FΔ7 A♭-7 D♭7 G♭Δ7

Fine

A♭-7 D♭7 G♭Δ7 B-7 E7 B♭-7 A7♯II A♭-7 D♭7

G♭Δ7 A-7 D7 **B** GΔ7 / G-7 / C7 / FΔ7 / F-7

/ / B♭7 E♭Δ7 A♭-7 D♭7 G♭Δ7 G-7 C7

D.C. al Fine

DIG

Miles Davis

F7 B♭7

1. E7

A♭Δ7 B-7 E7 A♭Δ7 G-7 C7

2. F- C7 F- E7

A♭Δ7 F7 B-7 E7 A♭Δ7

GROOVIN' HIGH

Dizzy Gillespie

TUNE UP

Miles Davis

BILLIE'S BOUNCE

Charlie Parker

636

SMATTER

Kenny Wheeler

Music for 'SMATTER' by Kenny Wheeler:

- Chords: EΔ7, E♭7sus⁴, A♭-7, B♭-7, BΔ7, G♭Δ7, C-7, A7 alt, A♭Δ7, D7 alt, G-7, C/F, D-7, E-7, FΔ7#II, B♭Δ7 A-7, A♭Δ7 G-7, G♭Δ7 F7, B♭-7.
- Solos: EΔ7#II, E♭7sus⁴, BΔ7#II, B♭-7 Aeolian, C-7 Aeolian, A♭Δ7#II, G-7 Dorian, D-7 Dorian, B♭Δ7 A-7, A♭Δ7 G-7, G♭Δ7 F7, B♭-7.

BOLIVIA

Cedar Walton 1975

Bass & Piano (N.C.) (G7)

Music for 'BOLIVIA' by Cedar Walton 1975:

- Piano Chords: E♭Δ7, A13, DΔ7, A♭7#9, GΔ7 (Latin feel), F#7#9, B-7, CΔ7#II, B-7, B-7/A, A♭-7#5, G-7 (Swing), C7, FΔ7, B7#9, B♭Δ7, A7 alt, G7, EΔ7, E♭Δ7.
- Text: Like Intro 16 Bars, Last X vamp til cue coda.

Latin

NICA'S DREAM

637

Horace Silver

A

B♭-(Δ7) A♭-(Δ7) B♭-(Δ7)

A♭-7 D♭7 A♭-7 D♭7 G♭Δ7 D♭7 C7♯9

C-7♭5 F7♭9 B♭-(Δ7) 1. 2.

B

A♭7sus⁴ A♭7♭9 D♭Δ7 B♭7 E♭7 A♭7

D♭Δ7 1. E-7 A7 2. C-7♭5 F7♭9 D.C. al Coda

Interlude B♭-(Δ7) B♭-(Δ7)

A♭-(Δ7) G♭Δ7 C-7♭5 F7♯11 B♭-(Δ7) Solo Break

FALLING GRACE

Steve Swallow

A♭Δ7 D7/F♯ G-7 F-7 B♭7 E♭6/G D7/F♯

G-7/F C7/E FΔ7 F♯-7♭5 B7♭9 E-7

A-7 D7 GΔ7 C-7 C♯-7 B♭Δ7/D E♭Δ7

E-7♭5 A7♭9 D-7 D♭7 C-7 F7 B♭Δ7 E♭Δ7

A♭Δ7 D♭Δ7

638

THIS IS NEW

Kurt Weil (a la Chick Corea)

Musical score for "THIS IS NEW" by Kurt Weil (a la Chick Corea). The score consists of six staves of music. The top five staves are for a keyboard instrument, and the bottom staff is for a Latin Feel bass line. Chords are indicated above the staves.

Chords:

- Staff 1: C-6, G+7, C-6, /, Bb-6, E^b7^{#9}, E^b-6, /, C-6, Bb-6, F+7
- Staff 2: Bb-6, E^b7^{#9}, E^b-6, /, E^b-7, A^b7, D-7, G7
- Staff 3: D^b-7, G^b7^{#11}, B7^{#11}, B^b7, G7^{b9}, C-6, G+7
- Staff 4: C-6, E^b-7, A^b7, D^bA7, C7^{#9}, F-7, F7^{b9}
- Staff 5: B^b-7, E^b7^{#11}, A^bA7, D^bA7^{#11}, B^b-7^{b5}, E^b7^{b9}
- Staff 6: Latin Feel: Ab-, Eb7sus⁴, Ab-, Eb7sus⁴, Ab-, Eb7sus⁴, Ab-, Eb7sus⁴

THE NIGHT HAS A THOUSAND EYES

Brainin/Berner 1948 (a la J. Coltrane)

Musical score for "THE NIGHT HAS A THOUSAND EYES" by Brainin/Berner 1948 (a la J. Coltrane). The score consists of two melodic lines, labeled A and B, with chords indicated above the staves.

Chords:

- Line A:** GΔ7/D, D7sus⁴, GΔ7/D, D7sus⁴, D7, D-7, G7, CΔ7, F7, GΔ7/D, D7sus⁴, G/D, D7sus⁴, 2 GΔ7
- Line B:** C-7, F7, B^bA7, B^b-7, E^b7, A^bA7, A-7, D7sus⁴, GΔ7, E-7, GΔ7/D, D7sus⁴

SEVEN STEPS TO HEAVEN

639

Intro
Interlude after solo

Victor Feldman/Miles Davis 1963

Musical score for "Seven Steps to Heaven" featuring two staves of music. The top staff shows a melodic line with chords FΔ7, E♭6, 1. FΔ7, E♭6, and 2. FΔ7, leading to solos. The bottom staff shows harmonic changes A, B, C, and A, with specific chords listed and a drum fill section.

A: FΔ7 B♭Δ7 E-7 A7 D-(Δ7)A♭7 G7 Drum Fill E♭6 E6 F6

B: CΔ7 D-7 G7 CΔ7 F-7 B♭7 E♭Δ7 A♭-7 D♭7 G♭Δ7 C7

A: FΔ7 B♭Δ7 E-7 A7 D-(Δ7)A♭7 G7 Drum Fill E♭6 E6 F6 D.C. to Intro

IMPRESSIONS

Miles Davis

Musical score for "Impressions" in AABBA form. It consists of two staves. Staff A starts with G-7 and has endings 1. and 2. Staff B starts with A-7 and has endings 1. and 2. Both staves conclude with a "Fine" and "D.C. al Fine".

A: G-7

B: A-7

Form AABA

SO WHAT

Miles Davis

Musical score for "So What" in AABA form. It consists of two staves. Staff A starts with D-7 and has endings 1. 2. 3. and 4. Staff B starts with E♭-7 and has endings 1. and 2. Both staves conclude with a "Fine 2X" and "D.C. al Fine".

A: D-7

B: E♭-7

640

JOSHUA

Victor Feldman 1963

Intro§ **A**

Music score for section A, featuring two staves. The top staff shows a melody line with chords: D-7, D7sus⁴, D-E-, D-7, D7sus⁴, D-7, D7sus⁴, D-E-. The bottom staff shows a bass line with chords: D-9, D7sus⁴, D-9, C-9, Bb-9, C-9, D-9.

1.

Continuation of section A, featuring a melody line with chords: D-9, D7sus⁴, D-9, C-9, Bb-9, C-9, D-9. The bass line continues with D-9.

2.

B

Music score for section B, featuring a melody line with chords: D-9, G-7, C7, FΔ7, F-7, Bb7^{#9}, EbΔ7, Eb-7, Ab7^{#9}, DbΔ7, G7. The bass line continues with D-9.

D.S. al Coda

Last X go to End

Coda section, labeled "Break". The melody line includes chords: CΔ9, Bb-9, FΔ7/E, A7^{#9}. The bass line continues with D-9.

Φ

Continuation of the coda section, featuring a melody line with chords: D-9, D-9. The bass line continues with D-9.

nd

Final section, labeled "D-9 G-7 Bb-7 Eb7 D-9" and "D-9 Like Intro". The melody line includes chords: D-9, G-7, Bb-7, Eb7, D-9, D-9, Like Intro. The bass line continues with D-9.

PISTROPHY

641

T. Monk

Musical score for "PISTROPHY" by T. Monk, featuring ten staves of music. The chords indicated are C[#]7, D7, D[#]7, E7, D[#]7, E7, C[#]7, D7, F[#]-7, B7, D^b7, D7, D[#]7, E7, C[#]7, D7, C[#]7, D7, G^b7^{II}. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

I MEAN YOU

T. Monk

Musical score for "I MEAN YOU" by T. Monk, featuring three staves of music. The chords indicated are F6, C7^{sus4}, C7, F6, D^b7, 1., 2., E^b7, 3., F6, G-7, D^b7, 3., C7, 3., D.C. al Fine. The score includes performance instructions like "Fine" and "D.C. al Fine". The music consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines.

CONFIRMATION

Charlie Parker

643

The sheet music consists of six staves of musical notation for a jazz piece. The chords are indicated above each staff. The first staff starts with F6. The second staff starts with F-7. The third staff starts with F6. The fourth staff starts with F-7. The fifth staff starts with C-7. The sixth staff starts with E \flat -7.

Chords indicated in the music:

- Staff 1: F6, E-7 \flat 5, A7 \flat 9, D-7, C-7, F7
- Staff 2: F-7, B \flat 7, A-7 \flat 5, D7 \flat 9, G7, C7 \flat 9
- Staff 3: F6, F7, A7 \flat 9, D-7, C-7, F7
- Staff 4: F-7, B \flat 7, A-7 \flat 5, D7 \flat 9, G-7, C7, F6
- Staff 5: C-7, C-(Δ7), C-7, F7 \flat 9, B \flat Δ7
- Staff 6: E \flat -7, A \flat 7, D \flat Δ7 \flat 3, G-7, C7 \flat 9

D.C. al Coda

CON ALMA

Dizzy Gillespie

A

EΔ7 G[#]7/D[#] C[#]-7 B7 B^b7 E7[#]11 E^bΔ7 A^b7

D^bΔ7 F7/C B^b-7 A^b7 G7^b9 D^b7[#]11 1. CΔ7 B7 2. CΔ7

B

C-7^b5 F7^b9 F[#]-7^b5 B7^b9

EΔ7 F-7 B^b7 D.S. al Fine

644

JEANINE

Duke Pearson 1960

A

Chords: A♭-7, A♭-7, F♯-7, B7, EΔ7, A7, B♭-7, E♭7⁹, 1. A♭Δ7, 2. A♭Δ7, E♭-7, A♭7, BΔ7, G-7, C7, FΔ7, F-7, B♭7, B♭-7, E♭7⁹.

BEBOP

Dizzy Gillespie 1944

Intro **C-** No Chord

Chords: C-, D-7b5, E♭Δ7, F-6, C-7/G, D-7b5, G7⁹, C-, D-7b5, E♭Δ7, F-6, C-/G, 1.2 D-7b5 G7 C-, B, C-7, F7b9, B♭Δ7, B♭-7, E♭7b9, A♭Δ7, D-7b5, G alt7, D.S. al Coda Last X.

SOLID

Sonny Rollins

Musical score for 'SOLID' by Sonny Rollins, featuring three staves of musical notation. The chords indicated are B^b7, E^b7, B^b7, E^b7, F7, E^b7, and B^b7.

TENOR MADNESS

Sonny Rollins

Musical score for 'TENOR MADNESS' by Sonny Rollins, featuring three staves of musical notation. The chords indicated are B^b7, E^b7, B^b7, E^b7, C-7, F7, B^b7, B^b7, and G7^{b9}.

ISOTOPE

Joe Henderson

Musical score for 'ISOTOPE' by Joe Henderson, featuring three staves of musical notation. The chords indicated are C7, Eb, Db7, C7, E7, F7, Eb7, B7, C7, A7sus4, Ab7sus4, G7sus4, C7, A7, G^b7, and Eb7.

NOW'S THE TIME

Charlie Parker

Musical score for 'NOW'S THE TIME' by Charlie Parker, featuring three staves of musical notation. The chords indicated are F7, B^b7, F7, B^b7, B°7, F, G-7, A-7, D7, G-7, C7, and F7.

BYRDLIKE

Freddie Hubbard

A musical score consisting of five staves of music. The top staff starts with A-7b5, D7b9. The second staff starts with G-7b5, C7#9, G-7b5, C7#9. The third staff starts with FΔ7 (N.C.) and ends with a 'Drum Fill'. The fourth staff starts with F7, Bb7, F7. The fifth staff starts with Bb7, A-7, D7, A-b7, D-b7. The sixth staff starts with G-7, C7, F7, D7, G7, C7.

RELAXIN' AT CAMARILLO

Charlie Parker

A musical score consisting of three staves. The top staff starts with a B♭ chord, followed by E♭7, a 3-measure rest, B♭, and B♭7. The middle staff starts with E♭7, a 3-measure rest, B♭, A♭7, and G7. The bottom staff starts with C-7, F7, B♭, a 3-measure rest, and F7.

VIERD BLUES

Miles Davis

A musical score for a jazz ensemble, likely a piano-vocal-guitar arrangement. The score consists of four staves of music, each with a treble clef and a key signature of one flat. The chords indicated are B♭7, E♭7, B♭7, E♭7, B♭7, G7♭9, C-7, F7, F7, B♭7, G7♭9, C-7, F7, B♭7, G7♭9, C-7, F7, B♭7, and B♭7. Various performance markings are present, including slurs, grace notes, and dynamic markings like '3' and '1'. The music is divided into measures by vertical bar lines.

SPEEDBALL

C Blues

Stanley Turrentine

A

Musical score for Speedball, C Blues section. The score consists of three staves of music. The first staff starts with a treble clef, common time, and a key signature of one sharp. It features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords marked include C7, F7, and C7. The second staff continues in common time with a key signature of one sharp. It includes a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords marked include F7, C7, and A7b9. The third staff continues in common time with a key signature of one sharp. It includes a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords marked include D-7, G7, and C7. The section ends with a box labeled 'B' containing a short melodic line followed by four numbered endings (1, 2, 3, 4) and the instruction 'Solos C blues'.

GINGERBREAD BOY

Jimmy Heath

Musical score for Gingerbread Boy. The score consists of three staves of music. The first staff starts with a treble clef, common time, and a key signature of one flat. It features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords marked include Bb7, G7, C-7, F7, Bb7b9, and Eflat7. The second staff continues in common time with a key signature of one flat. It includes a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords marked include Eflat7, Dflat7, Bflat7b9, and Aflat7. The third staff continues in common time with a key signature of one flat. It includes a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords marked include C7b9, F7b9, Bflat7b9, and Bflat7b9. The section ends with the instruction 'Solos = Bb Blues'.

EQUINOX

Coltrane

Musical score for 'EQUINOX' featuring three staves of music. The first staff starts with a C-7 chord. The second staff starts with an F-7 chord. The third staff starts with an A♭7⁹¹¹ chord, followed by a G7⁹ chord, and then a C-7 chord.

BESSIE'S BLUES

Musical score for 'BESSIE'S BLUES' featuring three staves of music. The first staff starts with an E♭7 chord. The second staff starts with an A♭7 chord. The third staff starts with a B♭7 chord, followed by an A♭7 chord, an E♭7 chord, and a B♭7 chord.

BLUE TRANE

Musical score for 'BLUE TRANE' featuring three staves of music. The first staff starts with an F-7 chord, followed by a B♭7 chord, and a C-7 chord. The second staff starts with an F-7 chord, followed by a B♭7 chord, and a C-7 chord. The third staff starts with an A-7 chord, followed by a D7 chord, a G-7 chord, an F-7 chord, a B♭7 chord, a C-7 chord, and an F-7 chord.

MR. SIMS

Musical score for 'MR. SIMS' featuring three staves of music. The first staff starts with a C- chord. The second staff starts with an F- chord. The third staff starts with an A♭/G chord, followed by an A♭/G chord, a G7 chord, a C- chord, a B♭ chord, and a C- chord.

BLUES FOR ALICE

Charlie Parker

Musical score for Blues for Alice by Charlie Parker. The score is divided into three staves. The first staff starts with FΔ7, followed by E-7b5, A 7b9, D-7, G7, C-7, and F7. The second staff starts with Bb7, followed by Bb-7, Eb7, A-7, D7, Ab-7, and Db7. The third staff starts with G-7, followed by C7, F, D-, G-7, and C7. Measure numbers 1, 2, and 3 are indicated above the notes.

STRAIGHT NO CHASER

Thelonious Monk

Musical score for Straight No Chaser by Thelonious Monk. The score is divided into three staves. The first staff starts with F7, followed by Bb7, and F7. The second staff starts with Bb7, followed by F7, A-7, D7, G-7, C7, and F7. The third staff starts with F7, followed by A-7, D7, G-7, C7, and F7.

BLUE MONK

Thelonious Monk

Musical score for Blue Monk by Thelonious Monk. The score is divided into two staves. The first staff starts with Bb7, followed by Eb7, Bb7, and Eb7. The second staff starts with Bb, followed by F7, Bb, F7, Bb, and ends with a dot.

AU PRIVAVE

Charlie Parker

Musical score for Au Privave by Charlie Parker. The score is divided into four staves. The first staff starts with F, followed by Bb7, F, and F7. The second staff starts with Bb7, followed by F, and D7. The third staff starts with G-7, followed by C7, F, and C7. The fourth staff starts with F, followed by C7, F, and C7.

660

SOME OTHER BLUES

John Coltrane 1977

F7 B \flat 7 F7 B7
B \flat 7 E \flat 7 A \flat 7 D \flat 7
C13 B \flat 13 F7 C7

PERHAPS

Charlie Parker 1948

C7 F7 C7 E-7 A7 \flat 9
D-7 G7 \flat 9 C7 D-7 G7

BITTERSWEET

Sam Jones

Intro and B

B B7sus⁴ B \flat 7sus⁴
A7sus⁴ A \flat 7sus⁴ G7sus⁴
A C C7
F7 C A7 \flat 9
D-9 G13 C

674

IT'S A RAGGY WALTZ

Dave Brubeck

A G D⁷ G^o G⁷ C⁷ D^{b7}

G7 E7 A7^{b9} D7^{b9} G G7 C 1.2. G

B CΔ7 B-7 E-7 Bb-7 Eb7 AbΔ7 G-7 C7 F-7 Bb7 E-7 Eb7 D7

Fine

D.C. al Fine

WEST COAST BLUES

Wes Montgomery 1960

B^{b7} A^{b7} B^{b7}

B-7 E7 E^{b7}

B^{b7} F7

E^{b7} B^{b7} (empty circle)

B^{b7} A^{b7} B^{b7} B-7 E7

E^{b7} E^{b7} A^{b7} D-7 G7 D^{b7} G^{b7}

C-7 C-7 F7 B^{b6} D^{b7} G^{b7} F7

(empty circle) B^{bΔ7} A^{b-7} D^{b7} G^{bΔ7} B^{7sus4} B⁷ B^{bΔ7}

A^{b-7} D^{b7} G^{bΔ7} B^{7sus4} B⁷ B^{b7#11}

WALTZ FOR DEBBY

Bill Evans

A/C

B

VALSE HOT

Sonny Rollins

Intro

676

HOW MY HEART SINGS

Earl Zinders

A E-7 A-7 D-7 G7 CΔ7 FΔ7
B-7b5 E7 1. A-7 G#07 A-7/G F#-7b5
E-7/B B7b9 F#-7/B B7 **B** DΔ7/E AΔ7/E
DΔ7/E AΔ7/E CΔ7/D GΔ7/D CΔ7/D CΔ7 B7 D.C. al Coda
2. A-7 G#07 A-7/G D7/F# E-7 A-7
A♭7 G7 C6 G-7 F#-7b5 B alt7

WINDOWS

Chick Corea

B♭-7 G-7b5 C7
F-7 D♭7sus4
E♭Δ7#11
G7 A♭7 G7 A♭7 G7 A♭7 G7 A♭7 G7
E♭Δ7 D-7 C-7 C-7/B♭ A-7b5 A-7b5/G D7/F# D7
G7 G-7/F C7/E C7 E♭Δ7 D-7 C-7 B7#11 B♭Δ7 C-7/B♭
Last X- Vamp/Fade

SIMONE

Frank Foster

677

Musical score for SIMONE by Frank Foster, featuring four staves of musical notation. The chords indicated above the staves are: E♭Δ7, D-7, A 7sus⁴, D-7, E♭Δ7, D-7, A 7sus⁴, D 7sus⁴, D7 alt, G-7, A-7, B♭-7, E♭7, D-7, E-7, FΔ7, G♭-7, F-7, B♭7, E-7, A alt7, D-7, A 7sus⁴, D-7, E♭Δ7.

JU-JU

Wayne Shorter

Musical score for JU-JU by Wayne Shorter, featuring five staves of musical notation. The chords indicated above the staves are: B+7, A7, B♭+7, A7, A♭Δ7, E-7, FΔ7, B7♯9, FΔ7, B7♯9.

NIGHT DREAMER

Wayne Shorter

Musical score for NIGHT DREAMER by Wayne Shorter, featuring three staves of musical notation. The chords indicated above the staves are: GΔ7, B♭7, E♭7, D7, GΔ7, B♭7, E♭7, D7, GΔ7, B♭7, E♭7, D7, E-7sus⁴, F7sus⁴, GΔ7, B♭7, E♭7, D7, GΔ7, B♭7, E♭7, D7.

678

SOMETIMES AGO

Musical score for "SOMETIMES AGO" in 3/4 time. The score consists of six staves of music. Chords are indicated above the staff. The lyrics are as follows:

FΔ7 E^bΔ7 FΔ7 E^bΔ7 FΔ7
E^bΔ7 A-7^{b5} D7 alt G-7 C7
1. FΔ7 D-7 G7 A^b-7 D^b7 G-7 C7^{b9}
2. A-7 D7 G7 C7 E^b7 D7
G-7 C7 FΔ7 E^bΔ7 FΔ7 E^bΔ7

WHAT WAS

Chick Corea

Musical score for "WHAT WAS" by Chick Corea. The score features two solos, labeled A and B, each consisting of four staves of music. Chords are indicated above the staff. Solo A includes a title "D^bA7". Solo B includes a title "CΔ7". The lyrics are as follows:

C-7 D^bΔ7 E^bΔ7 D^b C-7 B^b C-
A D^bΔ7 C-7 D^bΔ7
C-7 D^bΔ7 E^bΔ7 G7
G+7 A^bΔ7 A-7^{b5} D7 G7
B CΔ7 B⁺⁷ B^b-7 A^bΔ7 G^bΔ7 FΔ7 E7 AΔ7
A-7 D7 G7

RECORDAME

Joe Henderson

A-7
C-7
B♭Δ7 B♭-7 E♭7 A♭Δ7 A♭-7 D♭7
G♭Δ7 G-7 C7 FΔ7 1. E7♯9 2. E7♯9

SILVER'S SERENADE

Horace Silver

E-9 F-9 E-9 B♭-9
A-9 B♭-9 A-9 E♭-9
A-9 C-9 B7
B♭Δ7 C-7 D-7 E♭Δ7 A-7 D7♯9

SONG FOR STRAYHORN

Gerry Mulligan

E♭ F-/E♭ E♭ F-/E♭
E♭ B♭-7 E♭ 1. F-/E♭ 2. F-/E♭ A7♯11
A♭Δ7 G-7 G♭Δ7♯11 F-7
G♭Δ7 G-7 C7 F7 B7 B♭sus4
D.C. al Fine

686

I TOLD YOU SO

George Cables

Musical score for "I Told You So" by George Cables. The score consists of two staves of music. The top staff starts with a key signature of one sharp (F#) and includes chords F6, D♭/F, F6, D♭/F, F, and A7/E. The lyrics for the first section are: 1. D- D-7/C B-7/B⁹ E7/B⁹ A-7 B-7 E7 A-7. The bottom staff continues with chords D7/B⁹, E♭7, CΔ7/E, A-7, D-7, G7, A♭Δ7, D♭Δ7, G-7, and C7/B⁹. The second section begins with 2. D- D-7/C B♭ A-7 G-7 E-9 A7 D- D♭7 C-7 F7, followed by B♭-7 A-7 A♭-7 D♭7 G-7 A-7 B♭Δ7 C7 G♭Δ7. A note at the end of the second section indicates "Repeats Last X on F6".

Latin/Rock

THINK ON ME

George Cables

Musical score for "Think On Me" by George Cables. The score consists of four staves of music. The top staff starts with D7sus⁴ and F7sus⁴. The middle staves start with CΔ7/B, BΔ7, BΔ7/B♭, B♭Δ7, B♭-9, A7/B⁹, and A♭-7. The bottom staves start with A♭-7/G♭, EΔ7, F-7, B♭7, E♭Δ7, A7/B⁹, D-7, G7, E-7, A7, D-7, B♭Δ7, E♭Δ7, and D7sus⁴.

ST. THOMAS

Calypso

Sonny Rollins

Music for 'ST. THOMAS' in Calypso style by Sonny Rollins. The score includes three staves of music with chords indicated above the notes.

Latin Rock

LITTLE SUNFLOWER

Freddie Hubbard

Music for 'LITTLE SUNFLOWER' in Latin Rock style by Freddie Hubbard. The score includes four staves labeled A, B, 1, and 2.

Bossa

LUCKY SOUTHERN

Keith Jarrett

Music for 'LUCKY SOUTHERN' in Bossa style by Keith Jarrett. The score includes six staves labeled Intro, A, 1, 2, B, and various chords.

MANTECA

Montuna

Dizzy Gillispie/Gil Fuller

A B♭7

B♭7 B♭7 A♭7 G♭7 F7 E7

B Swing A♭7 D♭7♭9 G♭Δ7 C-7♭5 F7 B♭7

E♭7 A7 A♭Δ7 A♭7 D♭7♭9

G♭Δ7 F♯-7♭5 B7 F-7♭5 B♭7♭9 C-7♭5 F7♭9 D.S. to A Repeat and Ritard

Solos - Bb Cue Bridge

LIBERATED BROTHER

Horace Silver

G-7 C7 × A G-7 C7 × ×

G-7 C7 B♭-7 E♭7 × G-7 C7 E7♯9 B♭-7 E♭7

G-7 C7 B♭-7 E♭7 D7sus4 G-7 C7 F-7 B♭7 E♭7 A+7

1. D7♯9 2. D7♯9 B G-7 C7 × × ×

B♭-7 E♭7 × G-7 C7 E7♯9 B♭-7 E♭7 G-7 C7

B♭-7 E♭7 D7sus4 G-7 C7 F-7 B♭7 E♭7 A+7 D7♯9 D.S. al Coda Last X

E♭7 A+7 D7♯9 A♭7♯11 G-6

ARMANDO'S RHUMBA

689

Chick Corea

Intro Unison

A C- D⁷ G⁷ C- 3 C-

D⁷ G⁷ 3 C- **B** C⁷ F-

F^{#7} G- A^{b7} 3 A⁷ E^{b/Bb}

A^{b/Bb} B^{b7} 9 E^{b6} G⁺⁷

C On Cue - Shout 1st 8 bar
Unison

FRIENDS

Chick Corea

C F^{6/C} **A** C^{Δ7} F^{Δ7/C} C^{Δ7} D^{7/C} B^{bΔ7/C}

F-6/C C^{Δ7} F^{Δ7/C} C^{Δ7} D^{7/C} 3

E^{Δ7/B} A^{Δ7/B} E^{Δ7/B} G^{b/Bb} D^{Δ7/A} F^{Δ7/A} B^{bΔ7/A}

A^{bΔ7} F^{Δ7} D⁶

F-6/C C^{7/Bb} A-(Δ7) F-6/C

C^{Δ7} F^{Δ7/C} A^{Δ7} A-7 D-7 G⁷ 9 D.C. to intro

690

SPAIN

Chick Corea 1973

F

E-9

F#7sus⁴

No Chord

Sheet music for a solo instrument, likely trumpet, featuring six staves of musical notation. The key signature is one sharp (F#). The music includes various chords and solos, with specific instructions and labels:

- Staff 1:** G major chords.
- Staff 2:** Chords DΔ7, GΔ7, C#7, F#7#9, B7sus4, B. A box labeled "B No Chord" is present.
- Staff 3:** Continues from Staff 2. A box labeled "B No Chord" is present.
- Staff 4:** Chords GΔ7, D/Bb, Bsus4. A box labeled "Last X, Fine Only" is present.
- Staff 5:** Solo section labeled "C GΔ7 Solo Changes".
- Staff 6:** Chords E-7, A7, DΔ7, GΔ7.
- Staff 7:** Chords C#7, F#7, B-, B7. A box labeled "Between Solos D.S. al 2nd ending" is present.

FOREST FLOWER

Charles LLoyd

A

AΔ7

GΔ7

CA

B6Δ7

D

D-

-715 G719

CΔ7

C-7

1.

1

2.

Bc7

10

547

10

八

GkA7

F#-7

A-7

E^b-7 C⁶₉

GREGORY IS HERE

691

Horace Silver 1972

A

B 7^{#11} C-9 B 7^{#11}
Top note pno voicing

C-9 A-7^{b5} D 7^{b9} G-7 C7

C9 C-9 B 7^{#11} B^b Δ 7 1. 2.
B^b/D E^b C7

B

E^b-7 A^b7 D^b Δ 7 B^b-7 E^b-7 A^b7
C-9 F9 D.C al 1st Ending Last X D.S. al Coda B^b Δ 7 B^b Δ 7 B^b Δ 7 B^b Δ 7 A^b7 B^b Δ 7

CEORA

Lee Morgan

A

A^b Δ 7 B^b-7 E^b7 A^b Δ 7 E^b-7 A^b7
D^b Δ 7 D-7 G7 C-7 F7

B

1. B^b-7 E^b7 C-7 F7
D-7 G7 C-7 F7 B^b-7 E^b7

C

2. B^b-7 E^b7 C-7^{b5} F7^{b9}
B^b-7 E^b7sus⁴ A^b Δ 7 B^b-7 E^b7 A^b Δ 7

Latin (Bolero-Guajira) 112

Vamp till cue
F9 F#9 G9

On Cue
F9

Staff 1: C- E♭9 E9. Vamp till cue F9 F#9 G9. On Cue F9.

Staff 2: A C- C-7/B♭ A♭ F-7 D-7♭5 G7.

Staff 3: G7♭9 C C⁹ E+7 1. A-7 G⁹ F#-7♭5 F-7.

Staff 4: E-7 A7♭9 D7♯9 G7♭9 F7♯11 3.

Staff 5: E-7♭5 A7♭9 D-9 G7.

Staff 6: 2. A-7 A-7/G B7/F# F9 E-7 A7♯9.

Staff 7: D7♭9 G7♭13 E+7 A+7.

Staff 8: D9 G+7 D.C. to Intro Vamp.

PENSATIVA

693

Clare Fischer

Intro

D Δ 7#11 G \sharp -7 \flat 5 GΔ7#11 E-7 A7

D Δ 7 A \flat -7 D \flat b7#9 G \flat 6

A G \flat G7#11 G \flat Δ7 G7#11 G \flat Δ7 E \flat -7

D Δ 7 A \flat 7#11 G Δ 7 F \sharp -7 B7 E-7 A7 D Δ 7

A \flat -7 D \flat 7 1. G7 G \flat Δ7 F7sus⁴ 2. G7#11 G \flat Δ7 D \flat b7 G \flat 7

B CΔ7 B-7 A-7 G7 F Δ 7 B \flat 7#11 D-7

Fine

G7 CΔ7 B-7 E7#9 A Δ 7 G \sharp -7 F \sharp -7 B-7

E7 \flat 9 A Δ 7 D-7 G7 D.S. al Fine

SOUL EYES

Mal Waldron 1964

Musical score for four voices (Soprano, Alto, Tenor, Bass) showing harmonic progressions across four staves. The vocal parts are in G clef, and the bass part is in F clef. The score includes the following harmonic progressions:

- Soprano:** C-9, G7, C-7, F7, F-7
- Alto:** B \flat 7 alt, G-7 \flat 5, C7 \flat 9, A \flat A7, A-7 \flat 5, D7 \flat 9, 1G Δ 7
- Tenor:** A \flat -7, D \flat 7, G \flat A7, F-7, B \flat 7, E \flat A7, D-7 \flat 5, G7 \flat 9, 2G-7 \flat 5
- Bass:** C7 \flat 9, F-7, B \flat 7 alt, E \flat A7, D-7 \flat 5, G7 \flat 9, E \flat A7, B Δ 7, E \flat A7

The score concludes with a repeat sign and the instruction "D.C. al Coda".

696

MERCY, MERCY, MERCY

Joe Zawenul

B^{flat} B^{flat}/D E^{flat} E^{flat} 7
B^{flat} 7 E^{flat}/B^{flat} B^{flat} 7 E^{flat}/B^{flat} B^{flat} 7 E^{flat}/B^{flat} B^{flat} B^{flat} F7sus4
B^{flat} 7 F7 C7 D7 D7 G- F G- F G7

GROOVE MERCHANT

Jerome Richardson

B^{flat} 7 E^{flat} 7 B^{flat} 7 F7
B^{flat} B^{flat} 7/A^{flat} G7 C7 F7 C7 F7 B^{flat} 7
E7 E7 B^{flat}/F D7/F[#] G7 E7 C7 F7
B^{flat} 2.G7 E7 B^{flat}/F D7/F[#] G7 E7 B^{flat}/F D7/F[#]
G7 E7 C7 F7 B^{flat} C7 F7 B^{flat}

WATERMELON MAN

Herbie Hancock

F7 B^{flat} 7 F7 C7
B^{flat} 7 C7 B^{flat} 7 C7 B^{flat} 7 F7